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HIT PARADER

A CHARLTON PUBLICATION

EH CUMPARI

CRYING IN THE CHAPEL

RAGS TO RICHES

A DEAR JOHN LETTER

HEY JOE

RICOCHET

LOVE ME AGAIN

TILL THEY'VE ALL GONE HOME

MY LOVE MY LOVE

THE MOST BEAUTIFUL GIRL
IN THE WORLD

DUMMY SONG

A FOOL WAS I

SHAKE A HAND

CHOO CHOO TRAIN

TONIGHT LOVE

TOO YOUNG TO TANGO

CHICK-A BOOM

TRANSFER

CUP OF JOY

TOO LONG



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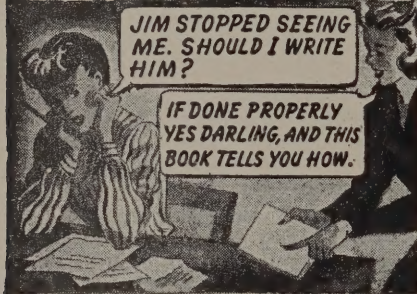
Unveiling A Star's Success Story

"Every John's A Dear" Says Pat O'Day

Catching The Ames Brothers Off Guard



I'VE CERTAINLY LEARNED
A LOT ABOUT MEN FROM
THIS WONDERFUL
LOVE LETTER BOOK!

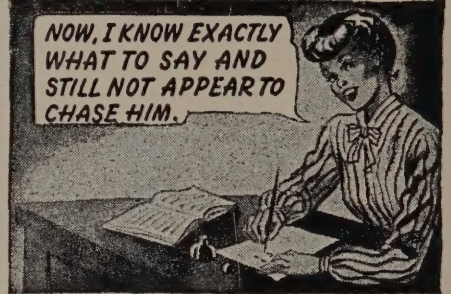


JIM STOPPED SEEING
ME. SHOULD I WRITE
HIM?

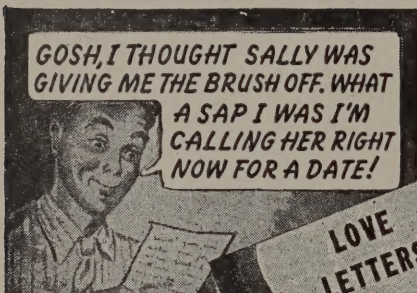
IF DONE PROPERLY
YES DARLING, AND THIS
BOOK TELLS YOU HOW.



MY-WHAT BEAUTIFUL LOVE
LETTERS. AND HERE IS ONE
THAT ANSWERS MY PROBLEM
PERFECTLY.



NOW, I KNOW EXACTLY
WHAT TO SAY AND
STILL NOT APPEAR TO
CHASE HIM.



GOSH, I THOUGHT SALLY WAS
GIVING ME THE BRUSH OFF. WHAT
A SAI I WAS I'M
CALLING HER RIGHT
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The HIT PARADER BAND WAGON OF A Charlton **TOP TUNES** Feature

LOVE ME AGAIN

JACK GOLD IRA KOSLOFF JACK PERRY
HARRY SIMS

Love me again, hold me close to your heart.

Love me again as you did at the start,
I need you more ev'ry day we're apart,
Say that you love me again.

Open your arms, let me hold you once more,

Let me be close to the lips I adore.

Tell me that things will be just as before,

Say that you love me again.

If I've been seen with a smile on my face

Even though we have drifted apart,
Don't be misled by the smile on my face,

You would find there are tears in my heart.

So, don't let the tears that I cry be in vain

Whether the future brings pleasure or pain,

Long as I'm near you I'll never complain,

So love me, love me again.

Copyright 1953 by Jack Gold Music Co.

THE MOON IS BLUE

SYLVIA FINE HERSCHEL BURKE GILBERT
Money grows on trees, the desert starts to freeze,

Cats converse in perfect Pekinese
And sometimes a dream like you comes true,

Now and then when the moon is blue.
So perhaps could be that ordinary me
Stands a chance with extra special you.
They tell me that miracles come thru',
Just terrif' if the moon is blue.

I'm in your spell and folks are talking;
They might as well; can't be denied,
How can I hide the fact that I go walking

With both my feet ten feet above the sidewalk.

Now I think I see a taxi up a tree,
A lamp post and a spaniel drinking tea.
So tell me that you can see it, too,
A month of Sundays coming up in June

Because the moon is blue.

Copyright 1953 by Santly-Joy, Inc.

I'LL WAIT FOR YOU

ABNER SPECTOR ROBERT MELLIN
ROBERT ALLEN

I'll wait for you 'til you come back,
'Til you come back to me.

I'll wait for you and only you,
And love you constantly.

And when you pray I'll hear you.

And I'll be near, whispering dear,
That I'll wait for you

'Til you come back,

'Till you come back to stay.

Copyright 1953 by Robert Mellin, Inc.

TOP TUNES

RICOCHET (Rick-O-Shay)

LARRY COLEMAN NORMAN GIMBEL
JOE DARION

They warned me when you kissed me

Your love would Ricochet

Your lips would find another

And your heart would go astray.

I thought that I could hold you

With all my many charms,

But then one day you ricocheted

To someone else's arms,

And baby,

I don't want a Richochet romance!

I don't want a Richochet love!

If you're careless with your kisses,

Find another turtle dove!

I can't live on Richochet romance!

No! no! not me!

If you're gonna Richochet, baby,

I'm gonna set you free!

I knew the day I met you

You had a rovin' eye.

I thought that I could hold you

What a fool I was to try.

You promised you'd be faithful

And you would never stray,

Then like a rifle bullet,

You began to Ricochet,

And baby,

When you announced our wedding

You made me mighty proud.

I whispered two was company

But you preferred a crowd.

You buzzed around the other girls

Just like a busy bee

And when you finished bussin',

Cousin you buzzed back to me, and baby.

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IF YOU WANT MY HEART

AL HOFFMAN DICK MANNING

If you want my heart

You can take my heart

But I beg of you

Please don't break my heart

I confess my love, you possess my love

So be sweet to me, always sweet to me.

If you want my arms you can take my arms

But I beg of you don't forsake my arms.

Darling, please be fair,

Say you really care.

If you want my heart give me yours.

Copyright 1952 by Hillcrest Music Corp.

RAGS TO RICHES

(Columbia Record by Tony Bennett)
RICHARD ADLER JERRY ROSS

I know I'd go from rags to riches,

If you would only say you care!

And tho' my pocket may be empty

I'd be a millionaire!

My clothes may still be torn and tattered

But in my heart I'd be a king,

Your love is all that ever mattered,

It's ev'rything!

So open your arms and you'll open the door

To all the treasures that I'm hoping for,

Hold me and kiss me and tell me you're mine evermore!

Must I forever stay a beggar?

Whose golden dream will not come true,

Or will I go from rags to riches?

My fate is up to you!

Copyright 1953 by Saunders Publications Inc.

TILL THEY'VE ALL GONE HOME

BOB HILLIARD ALEX ALSTONE

Till they've all gone home,

Till they've said goodnight,

Join the party and let's be polite

Till they've all gone home.

Let your glances roam, look away from me,

There's a lovelight that I mustn't see

Till they've all gone home.

When we're alone once again,

That's when you'll hold me and then

High over table and chairs

You'll carry me right up the stairs.

Let's not think! serve another drink!

Till they've all gone home,

I'm a busy wife, let's be patient,

We're married for life, and they'll

soon go home.

Copyright 1953 by Edwin H. Morris & Co., Inc.

A FOOL WAS I

ROY ALFRED KURT ADAMS

A fool was I to fall in love the night

I found you,

I built my day-dreams all around you,

Oh, what a fool was I you made me

cry,

But with the tears my love grew

stronger,

Without you ev'ry night grew longer

Oh, what a fool was I.

The more your lips didn't want me

All the more I wanted you.

I loved you so much and darling I

still do.

A fool was I to sit and cry my empty heart out,

When just your voice could make me start out

To be a fool again.

A fool was I to be a fool again.

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HEY CUMPARI (Eh, Cumparil!)

Eh cumpari
Ci vo suonare
Chi si sona o friscoletto
O come se sona o friscoletto
(Whistle) o friscolett
Ti-pi-ti ti-pi-ti-ta!

Eh cumpari
Ci vo suonare
Chi si sona o saxophona
E come si sona o saxophona
Tu-tu-tu-tu o saxophona
(Whistle) o friscoletto
Ti-pi-ti ti-pi-ti-ta!

Eh cumpari
Ci vo suonare
Chi si sona o mandolino
O come se sona o mandolino
A-pling a-pling o mandoline
Tu-tu-tu-tu o saxophona
(Whistle) o friscolett
Ti-pi-ti ti-pi-ti-ta!

Eh cumpari
Ci vo suonare
Chi si sona o violino
E come si sono o viloino
A-zing a-zing o violine
A-pling a-pling o mandoline
Tu-tu-tu-tu o saxophone
(Whistle) o friscolett
Ti-pi-ti ti-pi-ti-ta!

Eh cumpari
Ci vo suonare
Chi si sona la trumbetta
Ma come se sona la trumbetta
Pa-pa pa-pa la trumbetta
Zing a-zing o lioline
A-pling a-pling o mandoline
Tu-tu-tu-tu o saxophone
(Whistle) o friscolett
Tu-tu-tu-tu o saxophone
Ti-pi-ti ti-pi-ti-ta!

Eh cumpari
Ci vo suonare
Chi si sona la trombona
Ma come se sona la trombona
A-fum a-fum la trombona
Pa-pa pa-pa la trumbetta
A-zing a-zing o violine
A-pling a-pling o mandoline
Tu-tu-tu-tu o saxophone
(Whistle) o friscolett
Ti-pi-ti ti-pi-ti-ta!

Hey cumpari Let's make some music!
What'll I play?
The piccolino!
But how do you play it
The piccolino?
(Whistle) the piccolino
Ti-pi-ti ti-pi-ti-ta!

Hey cumpari Let's make some music!
What'll I play?
The saxophona!
But how do you play it
The saxophona?
Tu-tu-tu-tu the saxophone
(Whistle) the piccolino
Ti-pi-ti ti-pi-ti-ta!

Hey cumpari Let's make some music!
What'll I play?
The mandolino!
But how do you play it
The mandolino?
A-pling a-pling the mandolin
Tu-tu-tu-tu the saxophone
(Whistle) the piccolino
Ti-pi-ti ti-pi-ti-ta!

Hey cumpari Let's make some music!
What'll I play?
The violino!
But how do you play it
The violino?
A-zing a-zing the violin
A-pling a-pling the mandolin
Tu-tu-tu-tu the saxophone
(Whistle) the piccolino
Ti-pi-ti ti-pi-ti-ta!

Hey cumpari Let's make some music!
What'll I play?
The valve trumpet!
But how do you play it
The valve trumpet?
Pa-pa pa-pa the valve trumpet
A-zing a-zing the violin
A-pling a-pling the mandolin
Tu-tu-tu-tu the saxophone
(Whistle) the piccolino
Ti-pi-ti ti-pi-ti-ta!

Hey cumpari Let's make some music!
What'll I play?
The slide trombona!
But how do you play it
The slide trombona?
A-fum a-fum the slide trombone
Pa-pa pa-pa the valve trumpet
A-zing a-zing the violin
A-pling a-pling the mandolin
Tu-tu-tu-tu the saxophone
(Whistle) the piccolino
Ti-pi-ti ti-pi-ti-ta!

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MY LOVE, MY LOVE

NICK ACQUAVIVA BOB HAYMES

Who makes the robin sing

My love, my love

Who brings the song to spring

Who else but you my love

Who makes my poor heart cry

My love, my love

Whose eyes are stars on high

None else but yours my love

As sweet as morning mist

Are the lips that heaven kissed

As endless as the sea is the love that

she gave to me

And what have I to give?

My love, my love

As long as I shall live

I'll always give my love

You'll always be my love

You'll always be my love.

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HEY JOE

(Columbia Record by Frankie Laine)

(Columbia Record by Carl Smith)

BOUDLEAUX BRYANT

Hey Joe, where'd ya find that pearly girlie?

Where'd ya get that jolly dolly?

How'd ya rate that dish I wish was mine?

Hey Joe, she's got skin that's creamy dreamy

Eyes that look so lovey, dovey,

Lips as red as cherry, berry wine.

Now listen Joe I'm not a heel.

But old buddy, let me tell you how I feel;

She's a honey, she's a sugar pie,

I'm warning you I'm gonna try to steal her from you.

Hey Joe, though we've been the best of friends

This is where that friendship ends,

I've gotta have that dolly for my own.

Hey Joe, come on let's be buddy, duddie,

Show me you're my palsy walsy

Introduce that pretty little chick to me

Hey Joe, quit that walkin', hesitatin'

Let me at 'er, what's the matter,

You're as slow as any Joe can be.

Now, come on Joe let's make a deal.

Let me dance with her to see if she is real.

She's the cutest girl I've ever seen,

I'll tell you face to face I mean to steal her from you.

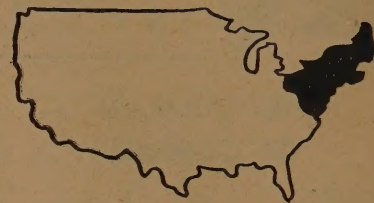
Hey Joe, we'll be friends until the end

But this looks like the end my friend,

I've gotta have that dolly for my own.

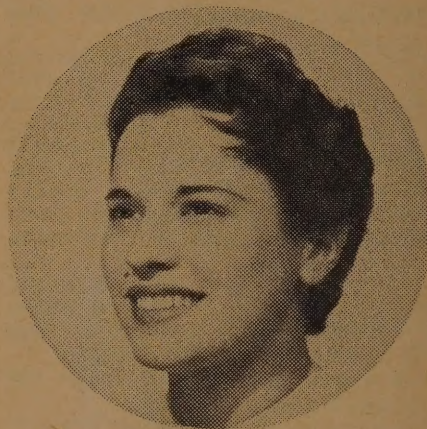
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EAST



No. 1

"MY LOVE, MY LOVE"



As Sung By
JONI JAMES

WEST



No. 1

"HEY JOE"



As Sung By
FRANKIE LAINE

DYNAMITE

SOUTH



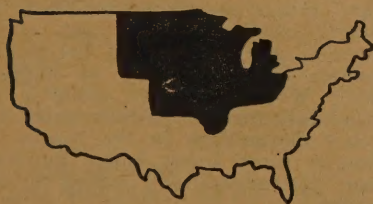
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"A DEAR JOHN LETTER"



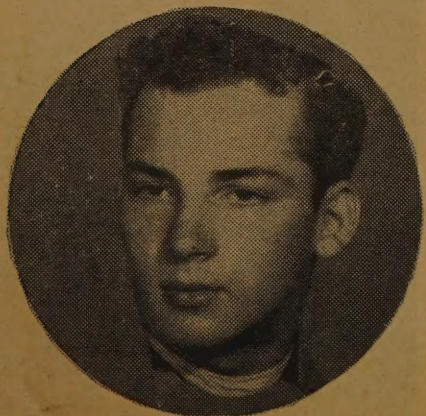
As Sung By
PAT O'DAY

MID-WEST



No. 1

"CRYING IN THE CHAPEL"



As Sung By
DARRELL GLENN

HIT PARADER'S NATIONAL POP TUNE SURVEY

A DEAR JOHN LETTER

LOUIS TALLEY FUZZY OWEN BILLY BARTON
Dear John oh, how I hate to write
Dear John

I must let you know tonight
That my love for you has died away
Like grass upon the mound,
And tonight I wed another, Dear John.

I was overseas in battle
When the postman came to me
And he handed me a letter,
I was happy as could be
For the fighting was all over
And the battle had been won
Then I opened up the letter
And it started, "Dear John"

Will you please send back my picture,
My husband wants it now
When I tell you who I'm wedding
You won't care, dear, anyhow
Now the ceremony has started
And I wed your brother Don
Will you wish us happiness forever,
Dear John?

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CRYING IN THE CHAPEL

ARTIE GLENN

You saw me crying in the chapel,
The tears I shed were tears of joy;
I know the meaning of contentment,
Now I am happy with the Lord.
Just a plain and simple chapel
Where humble people go to pray;
I pray the Lord that I'll grow stronger,
As I live from day to day.
I've searched and I've searched,
But I couldn't find no way on earth
to gain peace of mind.
Now I'm happy in the chapel,
Where people are of one accord;
We gather in the chapel,
Just to sing and praise the Lord.

Ev'ry sinner looks for something
That will put his heart at ease;
There is only one true answer,
He must get down on his knees.
Meet your neighbor in the chapel,
Join with him in tears of joy;
You'll know the meaning of contentment,

Then you'll be happy with the Lord.
You'll search and you'll search,
But you'll never find
No way on earth to gain peace of mind.
Take your troubles to the chapel,
Get down on your knees and pray;
Your burdens will be lighter,
And you'll surely find the Lord.

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the BALLROOM



Here's a full view of the entire Herman "Third Herd," with an eager crowd of fans milling around the bandstand. That's Woody himself at the mike



An interesting shot of Mr. Woodrow Wilson Herman as he "takes five"



Eyes closed, Woody gives out with some new sounds on his licorice stick



Lovely Dolly Houston takes the vocal spotlight 'long with the band



Sidemen Sam Staff (on flute) and Arno Marvin team up with Woody

Once upon a time, kiddies, there was an old licorice stick that was ready and willing to give out with some new sounds in music. It was rarin' to go, but there was one catch. No one would dare to pick it up; no one, that is, except a young man called Woodrow Wilson Herman. Woody picked up this licorice stick, and out came music that really swings.

Maybe this little tale sounds somewhat far-fetched, but behind it does run a fabulous story of a guy who has been one of the members of musical royalty for a good long time. Since Woody has been in the spotlight these many years, we thought it high time that he make his long awaited appearance in the Ballroom.

Through the years, Woody has brought many fine sidemen into the musical picture. Such well known artists as Stan Getz, Chubby Jackson and Bill Harris broke in with Woody. With his new "Third Herd," Mr. Herman has created a stir in the music world.

Here is a little sidelight on Woody that isn't too well known. A few years back, he had a big record out called "Caldonia" (sure you remember it). It came to the attention of one of the world's greatest classical composers, Igor Stravinski, and it was this record that sold Igor on Woody Herman. He was so impressed that he immediately sat down and composed a song in honor of the leader of the herd. The tune, called "Ebony Concerto," was recorded by Woody a short while later and was the instrument for creating a furor in the music world. The musicians, critics and fans who liked "deep stuff" loved it, but it had no commercial appeal. However, the point remains. Stravinski was so impressed with Woody that he wrote a song especially for him. Woody holds many other distinctions in the music field, among them being both "Downbeat" and "Metronome" poll awards for many years.



A new singer with the "Herd" is blond and handsome Hal Henley

SHAKE A HAND

JOE MORRIS

Just leave it to me
 Don't ever be ashamed
 Just give me a chance
 I'll take care of everything
 Your troubles I'll take
 Let me know and I'll plan
 I'll take care of you
 Anyplace, anywhere

Shake a hand, shake a hand
 Shake a hand, shake a hand
 Shake a hand, shake a hand
 Shake a hand, if you can

Be truthful to me
 I'll be truthful of you,
 I'm in love with you so
 That I don't know what to do
 So let's call it a day
 I said all I have to say
 Except don't forget to pray
 And shake a hand every day.
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TONIGHT, LOVE

LEE KAUDERER MILTON KELLE

Tonight, love, the very thought of you
 Will set my heart on fire.
 Tonight, love, with ev'rything you do,
 I'll know such sweet desire.
 So, kiss me and let the memory of love
 Be yours and mine
 Then, love, I'll know that you are mine.

I'm a slave and you're the master,
 Make my eager heart beat faster,
 Let your waiting arms receive me
 Darling, hold me tight!
 How can I resist surrender to your
 lips

So warm and tender
 Hold me, kiss me, never leave me
 I am yours tonight.
 Tonight, love, the magic of a kiss is
 in your warm caress.

I swear, love, and promise that my
 lips

Will answer: "Yes, oh, yes."
 So come now, before the memory of
 love

Fades with the dawn,
 Tonight, love, before the thrill is gone.

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CUP OF JOY

(Columbia Record by Jo Stafford)

DON REID
ARTHUR ALTMAN

Your kiss will always fill my cup of
 joy

With love's sweet wine,
 Fill my cup of joy each time
 You say that you are mine;
 'Til you came along my life was
 empty as could be;
 Now it's bubbling over with the love
 you brought to me.

So kiss me and say you love me true,
 For all of my life I'll love just you;
 But if I lost your love I couldn't face
 the lonely years,

For my cup of joy would be a lonely
 cup of tears.

Your lonely cup of tears.

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THE AMES BROTHERS

The blue tinted spotlight made its ways in an arc around the tables of Bill Miller's Riviera and rested on a small blonde tot. Nightclubbers surrounding her were up on their feet cheering "Happy Birthday!" to Ed Ames' five-year-old daughter.

On stage, Ed and the three other Ames Brothers were getting a fifth birthday cheer or two of their own. Headlining the show at the Riviera in the midst of nation-wide ovation for their "You, You, You" waxing, the boys were bringing to a high-point a five-year-long stanza of musical success. After the 9 o'clock show, your HIT PARADERMAN took his reporter's pencil and camera up to the dressing room for a talkfest with Eddie Ames and company. Ed was relaxing his six-foot-

four frame on a couch. I pulled up a chair. As he spoke, he gave me his impression of a night almost five years ago.

"We are driving through one terrific snow storm, when Pittsburgh stuck her black smokestacks up in front of us. What a welcome mat, I thought, as we pulled up to the Copa Club to open our week's engagement in the Soot City. Six months ago . . . let's see, that would be June, 1948 . . . we made a promise to the owner of Pittsburgh's Copa that we'd do a stint. But by the time fall rolled around, Robert Q. Lewis had asked us to highlight his TV show at quite a fancy price — and during the same week that we'd promised to go to Pittsburgh. We were just starting to roll on the marquees

across the country, and it would have been a terrific blow to miss Q. Lewis' offer. However, the boys and I talked it over, and we decided that TV show or not, we'd agreed to play the Copa date. A bargain's a bargain. And that's why we were skidding into Pittsburgh to do our act at a club few people have ever heard about.

"But that's only the beginning of the story, because Lady Luck was smiling happily at us. The last night of the Copa date, we were pretty tired and anxious to get back to N. Y. Out of the clear blue sky, which is saying a lot for Pittsburgh, a guy sits down at a front table at the club. He has some music spread out in front of him on his table. After we bid our aufwiedersiens to the

(Continued on Page 32)



The Four Ames boys pose with their families at the Englewood, New Jersey home of the Riviera proprietor Bill Miller

CHICKA BOOM

BOB MERRILL

Chicka boom, chicka-rack,
Chicka boom, chicka-rack,
Chicka boom, chicka-rack, she's singin',
Her shoes patty-whack in the front and
the back
And her yellow curls go swingin'.
Bells jes' rang,
My eyes lit up and my heart went
bang!
Her shoes patty-whack in the front and
the back
To a boom chicka-racky boom!

It was way up in "Alasker"
And the moment that I passed her
In my heart a little bugle blew
"attack!"

Though I knew I should resist her,
I walked up to her and kissed her,
And she didn't slap my face,
She kissed me back.

Told me she was from Seattle
Where her father raises cattle,
But she's far away from home and so
forlorn.

Said the Yukon had her freezin'
And it would be mighty pleasin'
If I'd hug her once or twice to keep
her warm.

For her love I'd swim to China,
But I'm not a rich goldminer,
I can't buy her things like rings and
fancy furs,
But I'm still not gonna back up,
Gonna paint my little shack up
And I'll tell her if she wants it,
Well, it's hers!

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OH MIS'RABLE LOVE

PAT FARNSWORTH GEORGIE AULD

Do do do do do do do do do
Do do do do do do do do do

Oh! fickle love, careless love, hateful
love,
Mis'able love, fickle, careless, hateful
love.
Love, love, love, just plain misery.

Right here in this little town
My love goes and he sits down.
He takes other girls on his knee,
And tells them things he won't tell
me.

That he won't tell me.

My love's like a little bird
That flits from tree to tree.
And when he's with some prettier girl,
He very seldom thinks of me.
Very seldom thinks of me.

I'll never believe what another man
says
They'll flatter and they'll lie.
And once they've stolen your heart
away,
It's adieu fool girl, goodbye.
Adieu fool girl, goodbye.

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I FORGOT MORE THAN
YOU'LL EVER KNOW

(Columbia Record by Toni Arden)

CECIL A. NULL

You think that you know the smile on
her lips,
The thrill at the touch of her finger
tips:
I forgot more than you'll ever know
about her.
You think you will find a heaven of
bliss
In each caress, each tender kiss;
I forgot more than you'll ever know
about her.
You stole her love from me one day;
You didn't care how you hurt me,
But you can never steal away
Mem'ries of what used to be.
You think she's yours to have and to
hold:
Someday you'll learn, when her love
grows cold,
I forgot more than you'll ever know
about her.

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LET ME GO, DEVIL

(Columbia Record by Johnny Bond)

JENNY LOU CARSON

Oh let me go let me go let me go devil,
Stay away stay away from my soul
I got so low got so low yes, so low
devil,
I let you, evil you, get control
First the gamblin' then the cheatin'
Then the bottles of rye
Got the habit had to have it or die
I lost my pride lost my friends
It's the end devil let me go
Let me go let me go!

I'm gonna fight gonna fight with my
might, devil,
Gotta win over sin if I can
I've been a fool yes, a fool
Just your tool devil, a disgrace to the
race of man
Quitin' gamblin' quitin' cheatin'
And the bottles of rye gonna do it
Gotta do it or die
I'm gonna pray, pray my way thru the
days,
Devil so you may just as well let me
go!

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YOU'RE FOOLIN' SOMEONE

LEA FOX WAYNE MUIR FRANK LAVERE
WALLY GRIFFITH

You're foolin' someone with your make
believe heart
"Tho I know better that you're playing
a part
Your foolish stories are exactly like you
You wouldn't tell me you were being
untrue
You've found a new love congratula-
tions from me
If she's not a true love oh, how lonely
you'll be
Then you'll be sorry when your heart
breaks in two!
You're foolin' someone and that some-
one is you!

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THE MUSIC STAFF

A cool greeting to you all,

Here we are smack in the middle of the crispy fall weather, and to go along with the mood, here is a real crispy issue of HIT PARADER. It's another big month in our Fall Cavalcade of features especially for you. Let's relax for a few minutes and read through this issue to see what's in store for you.

Recently we spent a pleasant afternoon and evening with four wonderful guys who really know how to sing a song. We are speaking of the Ames Brothers, whose RCA Victor records are way up near the top. We journeyed out to the Riviera by the banks of the Hudson River in New York, took lots of pics and got quite a story on the boys. You'll enjoy their story, entitled "Aiming High." Talking about top records, how about this young lady who broke up the recording business with her "Dear John" recording. Pat O'Day is her name, and we rushed right out to get her story.

We just can't stop talking about Julius LaRosa and how well the boy is doing. He has everything to make him one of the top recording stars of our time, and he is well on his way. His big tune of "Eh Cumpari" established him as one of the big boys in musicdom. We have taken the tune and done a simplified version of the lyrics so that you can keep up with Julie as he spins out the tune.

We often wondered what kind of problems faced the musical director of a big recording company, so we arranged an interview with Hugo Winterhalter, who, as you all know, is one of the finest musical arrangers in the country. We journeyed to RCA Victor and got his interesting story, complete with pictures. By the way, you can be on the lookout for Hugo's "Mr. Touchdown USA," which fits right into the football picture this fall.

We have added a few new features that should interest you. We have a little column called "Off The Beaten Wax," in which little known facts and stories about the people you know, are told. Also, in this fabulous music world, there is an age-old argument going on about who were the best singers — those of yesterday or our present crop of vocalists. We have discussed both groups, and hope we have the answer for you.

The Eddie Fisher Contest mail is pouring in, and we are being "mailed in." Remember, the contest winners will be announced in the February issue.

Finally, before we leave you, we don't want to forget about our D.J.'s of the month. Again our top record spinners give out with answers to your questions. You'll find it in our "Disc Jockey Platter Patter" section. Well, gang, that about wraps it up for now; so, till we meet again, here's good reading to you all.

CHOO CHOO TRAIN

(Columbia Record by Doris Day)
JACK LAWRENCE MARC FONTENDY
Choo choo train chug chuggin' at the station

Choo choo train conductor pull the chord
Choo choo train you know our destination

Ch ch foo ch ch foo all aboard
Choo choo train chug chuggin' out by jimney

Engineer toot toot your toot-a-toot
Smokey smoke puff puffin up the chimney

Ch ch foo ch ch foo we're en route
Porter fix the room and porter bring us ice

Porter get a broom sweep out the shoes and rice

Porter thanks a lot you've been so very nice

Porter tell you what here's a 'quarter shoo shoo porter

Choo choo train please pardon us for hidin'

I'll explain in case you didn't guess
Choo choo train it's heaven to be ridin'

Ch ch foo ch ch foo the honeymoon express

Ch ch foo ch ch foo ch-h-h the honeymoon express.

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BEFORE IT'S TOO LATE

FANNY WOLFE
DEBORAH CHESSLER

Tell me you love me before it's too late,
Let's live for tonight, dear tomorrow will wait.

Tell me you need me I'm part of your fate

Take love where you find it, before it's too late.

Love is just another game of chance,
You can't be sure if you will win.

But you must play if you're to have romance,

And this is the way to begin.

Tell me you want me I won't hesitate

To give you my love, dear

Before it's too late.

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I DANCED WITH MY DARLING

SID TEPPER ROY BRODSKY

Tonight I danced with my darling;

My one and only darling,

But my darling wasn't dancing with me.

Though her arm was 'round my shoulder,

It was someone else's shoulder,

And her lips were kissing someone, not me.

No words were spoken, yet somehow I knew,

All of my dreams were over and through.

Tonight, I danced with my darling,

And knew I'd lost my darling,

'Cause my darling wasn't dancing with me.

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LIGHTHOUSE

JIM LOWE

I don't know where I came from,
I don't know where I've been,
I've lived all my life in the rollicking sea,

I guess since time began.
I recall the Flying Dutchman,
The Mayflower and the Maine,
And along about five hundred years ago,

I saw three ships from Spain.

My castle is the lighthouse, my kingdom is the sea,

I rule all alone in the middle of the night

And no one cares for me, and no one cares for me.

I still can see the Vikings, their sails so white and clean,

The skull and the bones and Davy Jones

Are things that I have seen.

I recall the great Titanic, my light she couldn't see.

And along about morn I heard the strain of

"Nearer my God to thee."

My castle is the lighthouse, my kingdom is the sea,

I rule all alone in the middle of the night

And no one cares for me, and no one cares for me.

Oh, once I had a sweetheart,

I still recall with joy,

We loved all alone in the rollicking sea,

When I was but a boy.

But the pounding surf and trade winds

Were jealous as could be.

And along about nine hundred years ago

They took my love from me.

But I cannot forget her, my lady from above,

When you see my light light in the blackness of the night,

I'm searching for my love, I'm searching for my love.

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KING FOR A DAY

LEWIS & YOUNG
TED FIORITO

Life is but a dream make that dream supreme

You're king for a day

Don't forget that castles crumble fortunes tumble

Love and love alone is humble

Gather flowers while you may

Be that happy one smile up at the sun

You're king for a day

Gold will change you like Memphis to remember this tho'

Love makes you a Monte Cristo king for a day!

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DANSERO

HAYMAN DANIELS S. PARKER

Hold me close and hold me tight
Hold me now while my head seems
light,

Thrills like this linger so
When I hear them play Dansero.
If I dream of new delights
It's a part of this night of nights
And while I feel this glow
Let them play and play Dansero
In my heart I know that if I've heard
one tune

I've heard a thousand themes
But still and all I find there's only
one
That thrills me to extremes
And so it seems here before my very
eyes

I could swear this is paradise
This is all mine, I know
When I hear them play Dansero
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GOD BLESS US ALL

(Columbia Record by Jimmy Boyd)

TOM MURRAY TONY BURRELLO

Time to say your pray'rs dear,
Someone list'ning up above.
Time to ask the Lord to bless ev'ryone
you love.

God bless the postman who brings the
mail
And bless the cowboys out on the trail.
Bless the man who waves to me
When the train goes by;
Bless all the pilots riding thru' the sky.
Bless ev'ry space man on my T.V. set
And bless our service men, please don't
forget.

Bless the circus acrobats and never let
them fall.

God bless the folks I love, God bless
us all.

Bless mommy and bless daddy,
Who come each time I call,
God bless the folks I love, God bless
us all.

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TOO LONG

JOHNNY KAMANO BILLY FABER

MAURIE HARTMAN

Too long, too long, I've waited too long;
Too proud to show the world I was
wrong;

Now someone else is where I belong;
I should have known I'd lose you;
Too long, too long, I've reached for
a star;

Only to find, I've reached out too far;
I wish you knew wherever you are;
My heart belongs to you;
At first I thought I could forget;
I tried so hard and yet;
The mem'ry of your love just lingers on.
And tho' I smile thru tear dimmed eyes
To hide a heart that cries,
I know that I'm not foolin' anyone
believe me,

I'd give my life to even the score,
To bring my love right back to your
door,

To get your kiss of welcome once more,
Sweetheart it's been too long.

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"Every John's a dear," says cute, clever, talented and nineteen year old, Pat O'Day one of the hottest gals on wax, who skyrocketed to fame on the envelope of "A Dear John Letter." Dame fortune has always taken a special interest in young Miss O'Day and has smiled upon every venture she has undertaken. To illustrate, Pat although not interested in an acting career won a \$1000 dramatic scholarship for her fine acting in the high school play. Her singing talents were discovered in almost the same off-handed way. It was while she was making an anniversary record for her parents at the Ace Recording Studio that the owner Milton Yakus (now her personal manager) heard her sing and was quite impressed with her charming tonal quality. He convinced her that she owed it to herself to give singing a try. And so she was launched on a vocal career. However this is where the luck ends and hard work and study took over. Pat had a very rough schedule of dancing, voice, piano and music score reading lessons. Therefore it surprised none of her many friends and associates when she won the Arthur Godfrey "Talent Scout" show hands down.

For the experiences that led to the winning of the above and many subsequent honors since, Pat O'Day had to hit the musical road and "legged it" all about the country for seven months. Soon after she auditioned

for a job at station WHDH one of the largest in New England and it goes without saying that she got the job. At present she spins wax in the company of Ray Dorey and their ad-lib-show is very popular. The show consists of records, chatter and singing by the pair.

Pat smiled demurely as she greeted us and it was obvious by her warm reception that success had not turned her pretty head. We asked Pat if in-between bites of food she'd give us the "behind the scenes" story on "A Dear John Letter." She nodded her head, swallowed and commenced.

"Milton Yakus my manager was looking for a song that he thought was best suited for the pathos in my voice. The vehicle he chose was not "Dear John" but the other side "No Stone Unturned." However when the record reached the disc jockeys they saw a commercial possibility in "A Dear John Letter" and plugged it.

As you folks know Pat was becomingly modest in her version of the d.j.'s reaction to the tune. To say they were overpowered by the side would be an understatement. It seemed that the d.j.'s all over the country were simultaneously smitten by the tune, and the big promotional campaign designed for "No Stone Unturned" was dropped. According to the most reliable sources, the trade papers, the song is now well on its way to the magic circle — a million records sold.

CARIBBEAN

MITCHELL TOROK

Oh have you ever been down to Haiti
When the summer sun is sinkin' low.
There's nothin' but romance just ev'ry-
where you glance
And the native hearts are all aglow.
But when the Cuban Queen comes
upon the scene,
They all stare like a statuette before
their eyes,
The other girls are left all alone.

Down in the Caribbean, it's not a dream
you're see'n,
When you get a glimpse of the lady
with the charms,
But from miles away you can see her
sway
To the beat of the Cuban conga line
that forms

Up in a tree so high away up in the
sky
Sits a wide-eyed monkey on a limb.
He wonders why the people go to so
much trouble
Just to try and be like him.
He doesn't understand that it's a lady's
hand,
That makes a heart feel so sublime.
But before too long he starts to sing
their song,
And then he gets in the conga line.

Columbus searched for spices, but he
missed the
Nicest part of the Caribbean.
He didn't see the charms and the open
arms,
It was the gold that he was a-seein',
Oh, but I'm glad he missed the
sweetest thing I've kissed,
'Cause we're on our honeymoon.
And I'm so sorry, Chris to talk about
you like this,
But you were five hundred years too
soon.

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TELL THE LADY I SAID
GOODBYE

(Columbia Record by Johnnie Ray)

JOHNNIE RAY

Tell the lady I said goodbye,
Tell the lady I'm through.
Tell my friends I'm wise
To a woman's lies
Tell the lady goodbye.
Tell the world my love is gone,
Let the other men sigh
For never will a pair of eyes
Send me to paradise
Tell the lady goodbye.
My love who was once a fire
But now the tide has turned
Pity the fool who plays with fire
You always get your fingers burned
Oh yes, now tell the lady I said fare-
well,

Then tell the lovers that I
Failed to find the love and glory
In the old eternal story
Tell the lady goodbye,
Tell the lady goodbye.

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THE MOST BEAUTIFUL GIRL
IN THE WORLD

LORENZ HART RICHARD RODGERS

The most beautiful girl in the world
Picks my ties out, eats my candy,
Drinks my brandy,
The most beautiful girl in the world.
The most beautiful star in the world
isn't Garbo,
Isn't Dietrich
But the sweet trick who can make me
believe it's a beautiful world.
Social not a bit, nat'ral kind of wit,
She'd shine anywhere,
And she hasn't got platinum hair,
The most beautiful house in the world
Has a mortgage what do I care,
It's goodbye care
When my slippers are next to the ones
that belong
To the one and only beautiful girl in
the world!

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YA HA BIBITI BABY

(Columbia Record by Champ Butler)

PAT NOTO GERARD THERIAULT

Ya ha ya ha ya ha bibiti baby
(Ya ha bibiti ya ha bibiti
Ya ha bibiti ya ha bibiti)
Ya ha ya ha ya ha bibiti baby
(Ya ha bibiti ya ha bibiti
Ya ha bibiti ya ha bibiti)
You're the girl of my dreams
That's what ya ha bibiti means
(Ya ha bibiti ya ha bibiti
Ya ha bibiti ya!)
Hey! I had always kept my heart in a
shell
Then I met a dark-eyed beauty and fell
But I didn't know how to tell her she's
swell
Till that wonderful day
When I learned how to say
Ya ha ya ha ya ha bibiti baby
(Ya ha bibiti ya ha bibiti
Ya ha bibiti ya ha bibiti)
I love you, I love you
Be my bibiti baby
(Ya ha bibiti ya ha bibiti
Ya ha bibiti ya ha bibiti)
Kiss me, dear let me hear ya ha
bibiti baby too.

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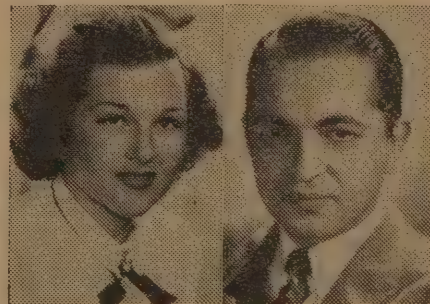
YOU YOU YOU

ROBERT MELLIN LOTAR OLIAS

You you you, I'm in love with you
you, you,
I could be so true true true
To someone like you you you.
Do do do what you ought to do do
do,
Take me in your arms please do,
Let me cling to you you you.
We were meant for each other
Sure as heaven's above.
We were meant for each other
To have to hold and to love.
You you you, there's no one like you
you you,
You could make my dreams come true
If you say you love me too.

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Congrats to Rosie Clooney, who was
voted top new female film-maker in
the 5th annual International Lauree
Awards Poll. Poll was conducted by
the "Exhibitor," the motion picture
trade publication . . . The undisputed
King — Nat "King" Cole has sold
over 15-million records for Capitol in
the last decade . . . Jimmy Osborne,
country singer, has recorded "A Tri-
bute To Robert A. Taft," for King
Records. The diskery is located in
Cincinnati, Taft's home city . . . Cast
bread upon the waters — Joan Craw-
ford is returning to Victor after 14
years. She'll wax a kiddie album . . .
Japan wants the blues — Savoy Re-
cords has received orders from Japan
for 35,000 Rhythm & Blues tunes . . .
A rose by any other name — Mickey
Katz's take-off on "Song From Moulin
Rouge" is entitled "Where Are My
Pants" . . . Super Circus (well known
TV Circus) has signed with, and has
already recorded for, Mercury . . .



Jo Stafford

Percy Faith

Victor Borge reportedly received \$4000
for one night at the Tribune Music
Festival . . . A wit-tle boy — Mickey
Rooney quoted on his stature, "I take
my eight-year-old son's castoffs and
cut them down to fit me". . . All the
judges wore hats — Jerry Vale is an
ardent pigeon fancier; in fact, he has
2,500 of them to which he devotes
most of his spare time. Last year
Jerry won \$500 at a contest for
having some fine birds . . . One man
band — Steven Allen will probably
get the biggest record percentage
ever. Reason: he will write the script,
do the variation, arrange the back-
ground music and play the songs for
the continuation of the "Grim Fairy
Tales." Steve stands to make 9 cents
on every record . . . Charmed circle
— Percy Faith's record of "Song
From Moulin Rouge" sold over a
million copies putting him on a par
with Eddie Fisher, Nat Cole and
crew . . . It takes all kinds — Jo
Stafford is the only known singer to
score a smash hit in almost every
style of singing (hillbilly, jazz, ballad
and religious).



HOW DO OUR PRESENT-DAY VOCALISTS COMPARE WITH THOSE OF YESTERYEAR?

Have you ever heard an "oldster" say after listening to one of today's pop singers, "These young vocalists can't compare with fellows like Al Jolson, Rudy Vallee or Bing Crosby." Well, you "youngsters" can take exception to that because your favorites have more than held their own in a field that is more competitive today than ever before. It is as hard for someone who grew up in another era to enjoy the type of singing that is prominent today as it is difficult for them to wear the same style of clothing or use the same slang expressions. For example, it would be the exception rather than the rule to see your father in a spread collar, with a rep tie, saying "that's real cool."

Vocalists Eddie Fisher, Vic Damone, Perry Como, Frankie Laine and their many worthy cohorts are typical of the fine modern singers whose popularity proves just one thing: The people who buy the records are pleased.

The standards of today are just as high as they were 10 years ago; the only difference is the emphasis. For example, instead of whispering into the microphone a la Frank Sinatra, they pour all the volume they can muster into a song. A fine example is Mr. Al Martino. This is no slur at Frank Sinatra, who is still a great singer, but merely helps to explain that, as time marches on, so do tastes in music.

The major factor which seems to bother mom and dad is that the present-day vocalist seems to be a product of an assembly line, i.e. every time you turn your head, a new singer appears.

This really isn't phenomenal — not really. All that has happened is that, with so many media (radio, stage, screen and TV), singers today have a break, undreamed of 25 years ago. Then, too, a few years back, bands were the big thing, and very few singers gained much acclaim if they weren't with a big-name ork.

Today, a singer on Arthur Godfrey's talent show or any TV show, for that matter, reaches millions of people; and somewhere in that vast multitude is some A&R man looking for fresh talent.

Many present-day singers get their songs across with more than their voices. Body movements, gestures and the like are more enhanced over television for such men of emotion as Johnnie Ray, Frankie Laine and Billy Daniels.

We do not wish to slight the female vocalists, as they have carved their niche in the pop field and have defended it valiantly. The comparison between singers like Patti Page and June Valli, who achieved fame as "singles," with gals like Bea Wain and Bonnie Baker, who were band vocalists, only further demonstrates our original claim that the basis for deciding who are the best singers — the vocalists of yesterday or the chirpers of today — is based solely on the people's preference. As we have shown, this varies with the changing times, and, therefore, it is the style of singing that is in vogue that is the deciding factor. It is now very common for singers to use echo chambers, multiple recordings etc. If that is how the people want to hear their favorites, who can say it is wrong, or that their voices are inferior in quality to those singers of a bygone day? We say nobody can!

DUMMY SONG

NEW BROWN BILLY ROSE RAY HENDERSON

Johnny got a furlough and
He took it on the run
To see his little hon'
And have a little fun
He found her with a sergeant,
She was bouncing on his knee
And Johnny yelled
"No wedding bells for me!"

I'll take the legs from some old table
I'll take the arms from some old chair
I'll take the neck from some old bottle
And from a horse I'll take the hair
I'll take the hands and face from off
a clock

And baby, when I'm through
I'll get more lovin' from that dum dum
dummy
Than I ever got from you.

Came another furlough and
He called her on the phone
He said "Are you alone?"
She said, "No, no, my own
I'm sitting with your Col'nel
And he's lovely company"
And Johnny cried "Ha ha, ho ho,
hee hee!"

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THIS TOO SHALL PASS AWAY

(Columbia Record by Doris Day)
ERVIN DRAKE IRVIN GRAHAM
JIMMY SHIRL

The stormy clouds that hide the sun
This too shall pass away!

The lonely bells that chime
For those who know the pain of
parting,

This too shall pass in time and he'll
be home!

The empty dreams that fill the night
This too shall pass away!

Beyond the darkness there's a light
That brings the hope of day;
Your heart can borrow on that
tomorrow.

So when your world is bleak and cold,
Be brave, be patient and behold:
This too shall pass away!

The stormy clouds that hide the hold:
This too shall pass away!

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REFLECTIONS ON THE WATER (I'm Looking Down At Me)

BILLY REID

Reflections on the water,
It isn't happiness I see,
And just because you're not beside me,
I find I'm looking down at me.
It's raining on the water,
It may be tears, but I can't see,
Across the rustic bridge I wander,
And find I'm looking down at me.
I know that I'll always love you,
I cry when I hear your name,
You taught me the way to love dear,
And kindl'd my love into a flame.

Reflections on the water,
I pray that one day I shall see,
And feel your head upon my shoulder,
And find you looking down at me.

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RELAX

DORCAS COCHRAN ... WIGA GABRIEL

Relax! that's what I have to do
 When dancing close to you,
 For then I find there's more than
 dancing on my mind.
 Relax! though you are so divine,
 I've got to stay in line
 Until your love is mine.
 Relax! until the dance is through
 And I'm alone with you,
 Then, tenderly, I'll tell you
 What you mean to me and if you say
 you love me, too.
 Relax is what I'll do for evermore with
 you.
 Still my temp'ature goes higher.
 I start to thrill and tremble with desire
 And part my lips to take your kiss of
 fire.
 Oh, stop me, please, before I get ideas.
 Relax! that's what I have to do
 When dancing close to you,
 For then I find there's more than
 dancing on my mind.
 Relax! though you are so divine,
 I've got to stay in line until your love
 is mine.

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L-O-V-E

BOB MERRILL

Our little friend, the buzzin' bee,
 What makes him buzz? l-o-v-e!
 The chick-chick-chick, it's plain to see
 What makes her tick. l-o-v-e!
 Eskimos love rubbin' noses
 And they don't deny it;
 Polar bears are frigidaires,
 Yet ain't afraid to try it.
 Daisies, too, of course they do,
 Although they never tell it.
 I know folks that l-u-v,
 Yet don't know how to spell it.
 As for me, what can I do;
 It seems at last it's got me, too.
 I must admit I'm like the rest,
 Except I "l-o-v-e" you, sweetheart, the
 best.

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YOU CAN'T HOLD A
MEMORY IN YOUR ARMS

HY ZARET ARTHUR ALTMAN

You can't hold a memory in your arms,
 sweetheart
 You don't know how often I've tried
 since we're apart
 So many times your lips, your eyes,
 Appear to be near me it's true
 So many times I realize, no! it isn't you
 Oh you can't cling to somebody who is
 far away
 Empty arms deny ev'rything a heart
 might say
 My only dreams are lonely dreams
 So please come back to me
 Darling let me hold the memory in
 my arms.

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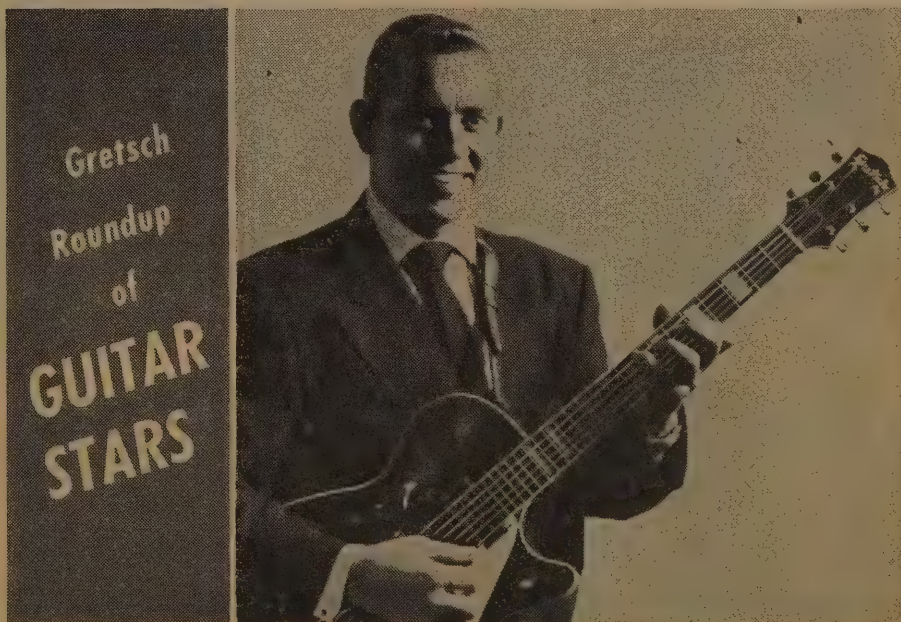
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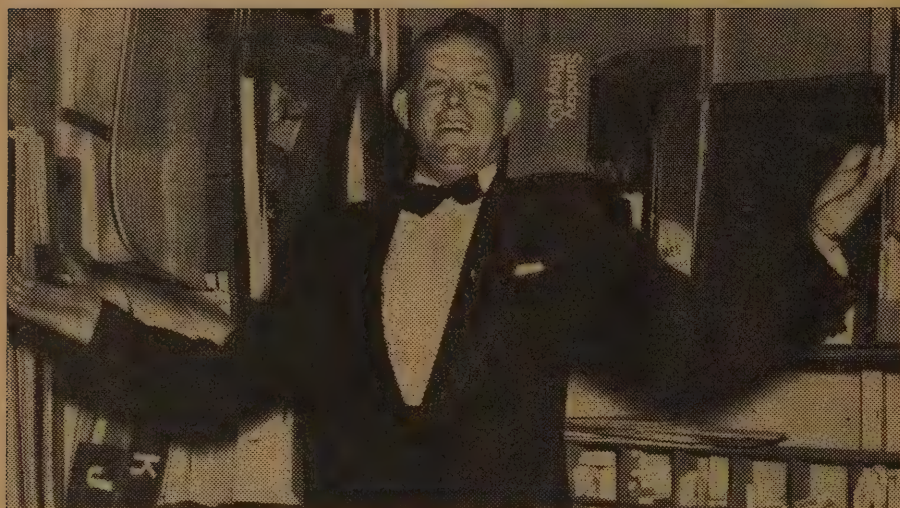
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HIT PARADER'S

PICTURE



One of the great bandleaders of today, Vaughn Monroe, leaves the bandstand to go on as a single. Here Vaughn demonstrates his well-known singing style



Johnnie Ray looks over the HIT PARADER which featured him on the cover



Louie Armstrong gives Ralph Meeker some mighty fine advice on the horn



We aren't going to list all the famous stars who appeared with Bill Silbert at Palisades Park. Try to guess yourself. Ten out of thirteen is par



Spike Jones makes music (?), aided by everything but the kitchen sink



Frankie Laine (c) lunches at Warner Brothers studio with WB officials



From our family album: Fred's mother, daughter Ava, Mr. & Mrs. Fred Astaire

PARADE




Once a golfer, always a golfer. Gordon MacRae limbers up on the set



Seated at the Astor Roof in New York City, Sunny Gale and the Three Sons talk over their latest RCA Victor recordings, which are headed for hitdom



Four fabulous guys of song, the Four Aces, strike a familiar pose as they give out with the lyrics to their latest Decca waxing



Lovely Betty Cox, a recent guest of Arthur Godfrey, gives us a smile



Rusty Draper unlimbers his "Gambler's Guitar," while guesting in New York



An oft-repeated scene for Stan Kenton and the orchestra is a full house



Sandy Solo looks mighty happy as he pauses to say hello to his fans



Dick Haymes' teacher shows you how in only 15 minutes a day



Sing for a career! LEARN to sing in your spare time at home—quickly, easily, with the help of Dick Haymes' teacher! No matter what your sex or age, this remarkable new method of instruction may work wonders for you too. "THE HAYMES WAY TO MAKE THE MOST OF YOUR VOICE" is the TESTED home study Course in popular singing crammed full of singing secrets—the kind of secrets that made Dick Haymes famous! You learn how to control your voice, how to relax, how to develop poise, how to "get rhythm" and dozens of other pointers you MUST know for successful singing. It's actually FUN to learn!

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Marguerite Haymes is not only mother and instructor of Dick Haymes—she is also Director of the Haymes Music Studio in New York. "THE HAYMES WAY" gives you the same advice and information that Mrs. Haymes reveals to her students personally in her Studio Course. Now you can enjoy this same instruction at a ridiculously low cost! Just mail coupon TODAY. SEND NO MONEY. Pay postman only \$1.98 plus postage in FULL payment. Examine book for 10 days—put it to the test. Then if not delighted, return it for prompt refund.



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PARTIAL CONTENTS

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How to Overcome Fear of an Audience
How to Apply "Effortless Effort" Technique in Singing
How to Achieve Breath Control and Perfect Timing
How to Look Attractive While Standing or Sitting
How to Gain Confidence in Your Ability
How to Win Success and many other vitally important chapters

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Enclose \$1.98 with coupon and we'll pay postage. Canada & Foreign: \$2.25 with order.

40 CUPS OF COFFEE

D. OVERBEA

Pace the floor, stop and stare
I drank a cup of coffee
And start pullin' out hair.
I drank forty cups of coffee
Forty cups of coffee
Forty cups of coffee
Waiting for you to come home
A quarter to 12 and your still not in
The way you run around is a doggone sin
I drank forty cups of coffee
Forty cups of coffee
Forty cups of coffee
Waiting for you to come home.

A quarter to three I started watching the clock
The phone won't ring so I'm waiting for your knock
I drank 40 cups of coffee.
Forty cups of coffee
Forty cups of coffee
Waiting for you to come home

A quarter to four you ain't got home yet
I tried to be cool and smoked a cigarette
I drank forty cups of coffee
Forty cups of coffee
Forty cups of coffee
Waiting for you to come home

You knocked on the door about a quarter of five
I wanted to hug you and kiss you
Say thank God you're here alive
I drank forty cups of coffee
Forty cups of coffee
Forty cups of coffee
But I'm glad you finally came home.
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DON'T YOU REMEMBER

ACE DINNING

Don't you remember when I met you?
Didn't the moon look big that nite?
Didn't you say my arms fell right about you?
Don't you remember how I kissed you?
Didn't you snuggle close to me?
Didn't you say "I'd never be without you?"

Now your love's grown as cold as December
And my blue skies have all turned to grey

In my heart I will always remember
All the love that we knew yesterday
Don't you remember what you promised
Didn't we set a wedding day?
Didn't you say you'd wait don't you remember?

Don't you remember it was spring time?
How all the roses were in bloom?
You had my picture in your room remember?
We made our plans about the future?
We said we'd really settle down
We'd build a house outside of town remember?

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TOO YOUNG TO TANGO

SHEB WOOLEY

I'm old enough for huggin'
But I'm too young to tango,
Too young to tango, too young to tango.
I go for jitterbuggin'
But I'm too young to tango,
But I'll grow up someday.
Now, I've learned to dance to the square dance
And waltzing's as easy as pie.
But when we start to do the tango
My heart starts racing like a bird on the fly.
Oh, gee, what I've been missin'
'Cause I'm too young to tango,
Too young to tango, too young to tango.
I'm old enough for kissin'
But I'm too young to tango,
But I'll grow up someday.

Too big to play with dollies
But I'm too young to tango,
Too young to tango, too young to tango.
I can't get in the follies
'Cause I'm too young to tango,
But I'll grow up someday.
A tango rhythm really thrills me;
I tingle up and down my spine.
I know I could find romance
If I could only learn to do the tango
With a fellow like mine.
I'm old enough for pettin'
But I'm too young to tango,
Too young to tango, too young to tango.

I know I'm only frettin'
'Cause I'm too young to tango,
But I'll grow up someday.
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WITH THESE HANDS

(Columbia Record by Johnnie Ray)

BENNY DAVIS ABNER SILVER
With these hands, I will cling to you,
I'm yours forever and a day.
With these hands, I will bring to you,
A tender love as warm as May.
With this heart I will sing to you,
Long after stars have lost their glow,
And with these hands, I'll provide for you.
Should there be a stormy sea,
I'll turn the tide for you,
And I'll never, no, I'll never let you go
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PLEASE COME HOME

(Columbia Record by Sandy Stewart)

MORTY NEFF IRVING BERGER
My darling, please come home,
I'm so lonesome tonight.
I don't know where to phone,
I don't know where to write.
To tell you how I've longed to kiss you,
how I cried,
And when I said I wouldn't miss you,
how I lied.
So won't you please come home,
Stop this ache in my heart.
For when I let you go then my world fell apart.
And my life ended the day when you went away,
Forgive me, I've been a fool.
I can't go on alone please come home.
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HOW A STAR IS BORN



Patti Page

Are you one of the millions of music lovers who has always had a secret passion for the thrill and glamour of show business? Have you ever dreamed of bowing to the wild applause and upheaval of a delighted, delirious audience? Have you ever pictured yourself toasted across the nation, acclaimed by thousands as a success in the most fabulous industry of all, where salaries are often fantastic, but always unstable? If your answer is yes to those questions, then this article is written for you.

Let's follow a typical career so that you aspirants can see just "How A Star Is Born." Before we go any further, it must be understood that a formula exists which must be followed if success is to be achieved. This formula is endorsed by the stars and is really quite simple. It takes 40% talent, 50 percent hard work and 10 percent luck, i.e. talent alone is not the deciding factor.

Now let's pick up that typical career again and follow it through. Miss Clara Anne Fowler, for example, made a very inauspicious entrance into the music world. She was from a family of eleven children who all sang in the local

church choir. At ten, she received her first radio singing job as part of a harmony trio, the other two members being her sisters.

Our young star, who, by the time of her graduation from high school, was considered a "good hometown singer," had decided to become an artist. She had in fact been offered an art scholarship to a nearby university. However, as fate would have it, the summer before she was to start school, she accepted a job as singer on the local radio station. She had first applied for a job in the station's art department but found it already taken. Her starting salary was 12 dollars a week, and after three years she was earning \$25 weekly. Singing as a career had won her heart, and school was forgotten. Up to this point in the story, our heroine has now displayed 40% of the formula — talent. The real test was yet to come.

It happened one day that a band



Dinah Shore

manager passing through the area heard her sing and was impressed enough to offer his professional service. That was the 10% lucky break (although she didn't realize it then.)

The last barrier was now confronting her — 50% hard work. A few years on the road, playing dirty, dusty little towns that were cold in winter and unbearably hot in the summer was discouraging, but she stuck to it. As in the case of all entertainers, the applause of a handful of people in a local grange hall or club was tonic enough to keep her going.

A record contract was the first sign of encouragement, but her waxings moved along slowly, until one day a tune she recorded hit the top.

From then on it was the whirlwind treatment: frantic nightclub owners vying for her talents, lucrative radio and T.V. offers and cameras clicking wherever she went. She had done it. Miss "Budding Star" had blossomed into a celebrity.

Impossible, you say, a fairy tale. Well, the above story is the way it really happened to a wonderful girl — Miss Clara Anne Fowler, better known to you as Patti Page.



Frank Sinatra

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THE EVERLASTING ARMS

(Columbia Record by Doris Day)

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Night will turn to day,
Love will take you in her arms
And help you find the way.
Love will make you free,
Free from all alarms,
Love will give you eyes to see
The everlasting arms.
In times like these help me to know
the way I should walk.
The Lord is my shepherd, I shall not
want;
God is my strength and my salvation
Of whom shall I be afraid?
There is no fear in love perfect
Love casts out fear;
I will have no other gods before thee,
I will love my neighbor as my own.
I will love the Lord my God
With all my heart and soul
For God is my refuge and underneath
Are the everlasting arms
When you walk with love;
God is ev'rywhere,
Love has room to blossom in
The meadow lands of prayer;
Rich the heart that sees,
Over hills and farms,
Branching out like God's green trees
The everlasting arms.

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FOR THE LONGEST TIME

REMUS HARRIS ABEL BAER

For the longest time
I've been longing to be a part of you,
A part of all you say and do
For the longest time.
For the longest time,
I've been longing to hold you tenderly
And whisper "you'll belong to me for
the longest time."
I've always admired you and desired
you,
But you seemed so far away,
My lips couldn't tell you what my heart
wanted to say,
For the longest time
I've been longing to live my life for
you,
Please say that you will love me too
For the longest time.
For the longest for the longest time.
Copyright 1953 by Broadway Music Corp.

THE SENTIMENTAL THINGS YOU DO

BOB MERRILL JERRY LIVINGSTON

The sentimental things you do
They keep me so in love with you;
A whisper while we dance a funny
little glance
Or one of any thousand things,
That touch my heart and pull the
strings.
The sentimental things you say
I keep them with me night and day
So thrill me, thrill me with your love;
I'm longing for a lifetime of the
sentimental things you do
Yes, the sentimental things you do.
Copyright 1953 by Oxford Music Corp.

DISC JOCKEY

ALL-TIME FAVORITE TUNE

"Don Bell tolling from KRNT, Des Moines, Iowa.

"My favorite standard is 'Body And Soul.' No romantic association that I can remember; it's just that the tune and words are perfectly wed. At one time my collection included every recorded version of the tune available.

"When I first heard Bunny Berrigan's 12" disk of 'I Can't Get Started,' it won me over. Here, like 'Body,' you find the lyric line a perfect compliment to the melody. The romantic comparisons are original and convincing. The tune's construction is such that it is interesting to hear by any performer.

"How High The Moon' is brought

"Herb Fontaine is my name. I'm a native of Medford, Massachusetts, was educated at Boston University and am a D. J. here at WCOU, Lewiston, Maine.

"My five favorites are: 'Caravan,' by Charlie Barnet; 'I Can't Get Started,' with Bunny Berrigan; 'Jumping At The Woodside,' with Woody Herman; 'Lover Come Back To Me,' with Artie Shaw; Benny Goodman's 'Stompin' At The Savoy.'

"These are tunes I've always taken a fancy to; perhaps because I, as a musician, enjoyed that type of music. I wasn't immune to the ballad type, my preference being the 'livelier' type.



Don Bell, KRNT

to my attention as the jazz musician's national anthem. First heard in a bop arrangement, I began listening to other versions and was even shocked when I learned it was originally a waltz. I think it was the renditions more than the intrinsic value of the tune that caused me to include it as one of my favorite standards.

"Then there's the Hammerstein 'Can't Help Lovin' That Man.' What a line — 'Fish gotta swim, birds gotta fly, I got to love that man till I die.' Couldn't be improved upon. And the tune is interesting as well.

"Add to these, 'April In Paris,' 'St. Louis Blues,' 'Memphis Blues,' 'Tea For Two,' 'Caravan' and 'Stardust.'

"I learned years ago not to rush my appreciation of tunes. If they are basically well formed and have a sincere lyric line that avoids trashy sentimentality, they make the standard category. In my opinion, the currently exhausted 'Song From Moulin Rouge' will be included in the standard category a few years from now."



Herb Fontaine, WCOU

I'm sure you'll not dispute the type of music Goodman played. No matter what it was, it was really tops. Though B. G. has been out of the limelight for some time, the revival of his '38 and '39 recordings have sold like a house-a-fire. That was the epitome of his type of music.

"Another one of my favorites is Bunny Berrigan's theme song, 'I Can't Get Started.' Bunny could make his trumpet talk as no other could. I particularly enjoyed the arrangement, beat and melody — what more could one ask for in a song? The finesse of Artie Shaw always had me spellbound. His solo work readily appealed to me. Notably, his arrangement of 'Lover Come Back To Me' was certainly the finest I ever heard.

"Woody's music was a favorite of mine, as well as Charlie Barnet's. He had a styling of his own: commercial, listenable and authentic. Great bands and great songs. That's why I enjoyed and still enjoy these 5 great songs."

PLATTER PATTERN

Programming A D. J. Show

Rex Dale, WCKY, Cincinnati, started his career in the entertainment world as an orchestra leader. After college, Dale formed his own orchestra and toured the nation.

Dale came to WCKY in 1948, where he now emcees the "Make Believe Ballroom," aired twice daily. The morning show is heard from 10:05 to 12:00 noon, while the afternoon portion of the "Ballroom" starts at 3:05 and ends at 5:00 p.m. Besides spinning the popular tunes of the day and featuring the top vocalists, Dale crowds the program with added features.

These features include a "Kiddie's Korner," which features nursery



Rex Dale, WCKY

rhymes, "bright sayings" of children and blessed events. "Take A Number" is another popular gimmick. Each day, when Dale announces "take a number time," the station is flooded with calls. The first caller who manages to get through to Rex gives him a number. This number can be a birthday, anniversary or house number. The record bearing these numbers is taken from the music files and played dedicated to that person. "Birthday Time" and "Anniversary Time" are both old favorites of "Ballroom." The most popular feature on the "Ballroom" is "The Chapel By The Side Of The Road," beamed especially at shut-ins. The "Chapel" is given to spiritual music and readings.

The "Rex Dale Show," aired daily from 1:05 to 2:00 p. m., is a record show on which Dale plays the newest releases. This program is introduced via tape recording by a "name" vocalist or orchestra leader. Doris Day, Patti Page, Dinah Shore and others have taken their turns at greeting Rex and his listeners.

D. J. Specialty

Out in sunny California—Los Angeles to be specific—a young man, with a real fine voice, is making a lot of people mighty happy with the music he brings them. Most disc spinners are concerned with pop shows but Gene Norman has made his name in the field of modern jazz. Gene's popular show emanates from Station KLAC every night of the week from 8:10 to midnight. Monday through Friday he faces the music and the T.V. cameras over KHJ-TV from 4:00 to 6:00 p. m. A very busy man is Mr. Norman.

With Gene, however this is just a beginning of his activities. Actually he needs a nine-day week to do everything,



Gene Norman, KLAC

but since this is impossible he hustles everything into seven days. Let's take a look at Gene's outside activities. For the past few years he's been Southern California's leading popular music concert impresario, and his "Just Jazz" concerts have attained nation-wide fame.

We're not through yet with young Mr. Norman, for on top of all these activities, Gene is actively engaged as a recording packager in the realm of modern jazz. His latest effort for Capitol, and by the way Gene has packaged shows for every major record label, has Gerry Mulligan and his tentette.

Aside from radio and T. V. Gene's pear-shaped tones have been heard on the sound tracks of top-flight films including "No Way Out," "Viva Zipata" and "The Stars Are Singing." Gene is eagerly looking forward to new accomplishments in show business. Future plans line up a network T.V. show and national concert tours.

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Frank Sinatra	Alan Ladd	Debra Paget	Elizabeth Taylor	Joel McCrea
Gene Kelly	Janet Leigh	Jane Allison	Dean Martin	Murphy Brown
Sally Forrest	Piper Laurie	Linda Darnell	Jerry Lewis	Ray Rogers
Beth Roman	Ann Baxter	Mona Freeman	Mark Stevens	Scott Brady
Virginia Mayo	Hedy Lamarr	Kerry Grable	Larita Young	James Stewart
	Marie Wilson	Gordon MacRae	Joan Crawford	Audie Murphy
	Dana Clark	Joan Leslie	Greer Garson	Marilyn Monroe
	Jeff Chandler	Jane Russell	Terry Moore	Debbie Reynolds
	Doris Day	Shelley Winters	Janis Paige	Olivia DeHavilland
	Lana Turner	Jeane Crain	Gregory Peck	John Derek
	William Holden	Lauren Bacall	Wm. Lundigan	Cory Grant
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THE LOVELINESS OF YOU

(Columbia Record by Richard Tucker-Percy Faith)
TED MOSSMAN BILL ANSON

The loveliness of you is so lovely
So thrilling, so new I'm filled with
tenderness

At the thought of our first sweet-caress
The thought of kissing you
Has me yearning and burning all thru
Say that you'll be mine
Thru all space and time let me share
your love

The loveliness of you
Let my arms hold your charms
Lips divine press to mine
I'm in ecstasy when you're close to me
And I'm so in love with the loveliness
of you.

Copyright 1948 by George Simon, Inc.

LIVING FOR ONLY YOU

(Columbia Record by Jo Stafford)

JESSIE MAE ROBINSON

Same old sun in the sky
Same old folks passin' by
I'm growin' another day older
Living for only you
Same old pain in my heart
When those memories start
I'm growin' another day older
Living for only you
I could go and leave my dreams behind
me

Then all this torment would end
Still I know that anywhere would find
me

Cravin' your lips again
Same old night all alone
Soon a year will be gone
I'm growin' another day older
Living for only you.

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WORRIED MIND

JIMMIE DAVIS TED DAFFAN

You promised me love that would never
die

That promise you made was only a lie
Now after you've gone, all alone I'll
pine

For all that I've got is a worried mind.

I gave you a ring, I gave you a home
You promised me true that you'd never
roam

I bought you fine clothes and I bought
you wine
But all that you gave is a worried mind.

And when I was down, you just left
me there

I needed you so but you didn't care
You found a new love and a home so
fine

But all that I've got is a worried mind.

You promised me love that would never
die

That promise you made was only a lie
Now after you've gone all alone I'll
pine

For all that I've got is a worried mind.

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DISC JOCKEY

PROGRAMMING A DISC JOCKEY SHOW

Morning man Clint Buehlman, WBEN, Buffalo, as hundreds of up-state New Yorkers and down-province Canadians will tell you, is one of the top record spinners in the business. Funny thing about Clint, but he dislikes being called a disc jockey. The answer will explain how he programs his show.

Clint says, "Mine is a service program; and if you want proof, sometimes I only play two records in a quarter hour. I like to think of my show as more of a service to my listeners than as an entertainment fare. It's been my format for over twenty years, and it is still going strong. I say give



Clint Buehlman, WBEN

the people what they want when they want it, and they'll listen to you.

"Radio listeners in this area want to know a few things the first thing in the morning together with their music. They want the time, weather, ball scores, road conditions, bus schedules and school openings. Along with this information, they get the top tunes of the day. I contend that if you give your listeners this kind of information consistently, you have the majority of listeners tuned to your show all ready and waiting when you come on the air.

"Getting down to the music on my show, I give the listeners the top tunes of the day, spiced with some of the old standards. A novelty tune every now and then adds to the show. I also mix up the music on the show, programming both instrumentals and vocals, but do just enough of each to give the listeners a varied early-morning menu.

"Well, that just about does it from your 'waker-upper' in Buffalo. Thanks a million for tuning me in."

"Hi! My name's Ken Scott, and I hold forth from the 1020 spot on the dial, WPEO, Peoria, Illinois. I have been spinning records since 1948 and presently spin my sly wax on the '1020 Club,' an informal hassel, 2½ hours in duration, daily. After thinking about your question for quite some time, I have finally come up with what I consider to be an adequate solution, so here goes.

"For a character who has a huge record collection of jazz recordings, most people think it strange that I spin mostly square platters on my afternoon show, but I find I have a



Ken Scott, WPEO

better time programming toward the housefrau. I gab with the gals over the phone and play music that would appeal to a gal doing her ironing, etc. This is not the least bit difficult. All I do is go back in the archives and blow the dust off some of the oldies, mostly hits or near-hits of years gone astray. With these I add the choice tid-bits of today, keeping the mixture mostly male singers. Then I add a little variety, which is the spice of life. The variety, consisting of good humorous stories and gags, couples with stories of everyday life. All in all, the gals and I have fun.

"I feel that a dee-jay as such should be as sincere and friendly as he is able to be. After all, you're a guest in a lot of homes every day, so you should act and behave accordingly. Anybody can sit and tell what record was heard and what will be heard; but if you want to be a guest in a person's home every day, you must also be his friend."

PLATTER PATTERN

The D. J. Today

"Hello. This is Jim Lounsbury of WJJD, Chicago, Ill.

"It's not very original to begin by saying that, in my ten years as a biscuit spinner, I've been bombarded with thousands of records and hundreds of artists. But most of those records and artists just made their appearance during the last five years.

"We were still known as radio announcers in those early days when we had no records. A few came into the station library from companies, but most of them were purchased outright from local record stores.

"In 1953, after conducting countless interviews with recording stars, I like



Jim Lounsbury, WJJD

to think back ten years to the time when a well-known bandleader was starring at one of the theaters in this town of 125,000 where I was working. We came up with the revolutionary idea of interviewing him on the air, but everyone was afraid to ask him. Now a jockey in a fair-sized city has to bolt the door to keep from being mobbed by disc artists. But most of the time we're happy to see them.

"By 1950 the dam had burst. We started getting snowed under with wax and artists. And, my arm muscles are at least twice their normal size from moving records around the apartment, trying to find a place to sleep.

"Today the record companies are blanketing the country. Traveling from coast-to-coast, you'll hear the same record being spun in New York, Chicago, L.A. and all points in-between. A record with something on the ball sweeps the nation like a network... and it is a network of D.J.'s who are usually able to spot that certain special hunk of wax."

Favorite Singing Star

"This is Harv Morgan from WARM in Scranton, Pa., pausing to give undivided attention to your query of my all-time favorite singer.

"The first step toward pin-pointing my favorite singer would be to install Bing Crosby on the top shelf and let the rest maneuver for position. With 'Der Bingle' out, we consider the mortals — from Como, Sinatra, Columbo and Vallee to the current crop of record-made names: Martino, Manning, Menzies, Ray, Damone, Fisher. Of these, one name stands out as a true artist. This guy, who has more imitators than any singer since the original wandering minstrel and re-



Harv Morgan, WARM

mains (entertainment-wise) head-and-shoulders above the field, is — Frank Sinatra.

"I evaluate the selection like so: When I'm listening to a pop singer, I want, and listen for everything but the voice itself. A voice is there or isn't; it's the intangibles that bring out the value of a singer's appeal to the listeners — his feeling, his phrasing, his stylization. Sinatra gets across meaning with a toss of his frontal lock or a slur of a word. Listen to 'When Your Lover Has Gone,' 'I've Got The World On A String,' and 'In The Blue Of The Evening.' In the art of underplaying, Frankie does to a song what Glenn Ford does to a movie role. Don't think you've got to stun your listeners with volume to make them happy.

"You name the medium — records, night clubs, theaters, movies, radio or T.V.; my choice for the Number One slot is the man who invented the art of inserting emotion (the quiet kind), interpretive understanding, and subtlety into singing. — Frank Sinatra."

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LONELY AM I

(Columbia Record by Rosemary Clooney)
TOM GLAZER

Lonely lonely lonely am I
I met her in the springtime
When my heart was light
I kissed her in the summer
On a starry night
She left me in the autumn
When the leaves were brown
Lonely is the winter
As my tears fall down.

Spring, summer, autumn, winter
So lonely am I
Lonely lonely lonely am I
Spring, summer, autumn, winter
So lonely am I
Lonely lonely lonely am I
Spring, summer, autumn, winter
So lonely am I.

Love is for the springtime
When two lovers meet.
Kisses for the summer
Soft, and warm and sweet.
Parting's for the autumn
After love has gone
Loneliness for winter
As the tears flow on.

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IN THE MISSION OF ST. AUGUSTINE

(Columbia Record by Sammy Kaye)
JACK CHIARELLI

In the mission of Saint Augustine, we
said farewell,
And we made a vow to meet again, as
teardrops fell,
But now I wait alone, while the candles
burn.
My darling, where are you, won't you
please return?
In the mission of Saint Augustine, I'll
wait for you,
And the vesper bells will chime, their
song,
Just for us two,
I'll kneel and say a pray'r, for that
moment when,
In the mission of Saint Augustine, we'll
meet again.

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TRANSFER

NORMAN GIMBEL DAVID SAXON

I'm gonna get me a transfer from the
honeymoon train
To a train goin' far, far away!
And should my love call,
Please transfer these words of farewell
Tell him there'll be no wedding today
I came to this town with a dream in my
heart,
It was here we would start life anew.
But his cheatin' ways made my dream
fall apart
Now there's only one thing left to do
I'm gonna get me a transfer from the
honeymoon train
To a train goin' far, far away
And when I get me that transfer I'll
make a new start,
And I'll transfer him out of my heart!
Copyright 1953 by Redd Evans Music Co.

Popular RECORD REVIEW

The Brothers Ames are surging forward. While "You You You" is climbing the chart ladder, the group has come out with another great lid for twirling success. "My Love, My Happiness" is on the relaxed kick as is "You You You." Their well-blended voices give off a soft comfortable smoothness, which is bound to catch the hearts of the record set. The flip side, "If You Want My Heart," is an Ames interpretation of an old standard. The backing on both of these RCA Victor sides is outstanding.

All set with her first disk for Decca is pert Kitty Kallen. On the mournful top deck, "Lonely," Miss Kallen really is convincing with her lament. Jack Pleis is the able conductor of both orchestra and vocal quartet. The tune has a haunting quality that should increase its sales. Latin-American flavor is the theme note of the flip side, and the bouncy south-of-the-border background goes well with Kitty's great voice. Although this is her first release for Decca, the expected response to these sides should produce many more.

The youngsters are virtually taking over the music business, it seems; and, among this throng of juvenile hopefuls, the name of Jill Whitney stands out. Jill is 10 years old, but has the poise of a veteran entertainer. "Tennessee Wig-Walk," waxed in a Teresa Brewer vein, is a swell side which should please both listeners and city folk. The handclapping, which is heard throughout the song, gives it a family appeal, and "Tennessee Wig-Walk" should hit big. The lower lid features Jill in a frantic Charleston number with such a great beat to it that you'll have trouble keeping your feet from tapping. This side of the wax is labeled "That Old River Line." Don Costa controls the orchestral reins on both top and bottom and does a great job. The tunes are on the Coral label.

A young man making quite an impression on the music business is handsome, black-haired Columbia singing star Jerry Vale. The impact of Jerry's delivery on "A Tear, A Kiss, A Smile" is terrific. He really puts a great deal of feeling into the record, making you feel it is his own story that he tells. This is a talent very few singers possess and is one which makes Jerry a standout among young singers. The tune itself is lovely, while the lyrics are very clever. All in all, the etching has the stuff that hits are made of. The underside, "Ask Me," has Jerry soloing to the backing of one of the finest aggregations in the business, the orchestra of Percy Faith. The song demonstrates Jerry's fine range, and he belts it out with ease.

Lovely MGM thrush Fran Warren is out with two great sides, "Shake A Hand," backed with "The Angels Passed By." The top side is without doubt one of Fran's greatest to date. The underneath also packs a punch, but falls short of "Shake A Hand." Both tunes have a religious flavor.

LET'S GO FISHIN'

(Columbia Record by Frankie Laine-Jimmy Boyd)

TERRY GILKYSON

Let's go fishin', 'stead-a just a-wishin'.

What do you say we go away for awhile.

Dig those worms out of the sod,
Put 'em in a can and go get a rod.

Let's go fishin' for a day and a half a mile.

Saturday is a very fine day
To do a little work in the yard,
But when the sun is shinin' away,
It makes the work too hard.
Saturday is a very fine day
To get my homework done,
But when the sun is shinin' in May,
We ought-a go have some fun.

Weeds all around are growin' in the ground,
The grass is gettin' too long,
But my spring fever is gettin' me down,
And I don't feel too strong.
Spent my money on a rainy day,
Gotta go and earn some more,
But all those fish we catch
Can pay for the candy in the store.

Look to the left, then look to the right,
'Cause mama might be around,
And us two men better get out-a sight,
'Cause we don't want to be found.
Weeds are growin' and the grass is long,
But you better let 'em wait,
And while you're figurin' right from wrong,
I better go get the bait.

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FRACTURED

BILL HALEY

Fractured fractured that music fractures me

When I was just a little kid,
A real gone beat didn't flip my lid,
But now I'm older and a little bit bolder,

I go - gone - gonna keep goin'
And I'm fractured - fractured
That music fractures me;
It tears me up, it knocks me down
It makes my head go round and round
I close my eyes so I can't see,
Whenever that music fractures me
I'm fractured - fractured that music fractures me.

Now when that band gets in the groove,
Me and my chick we start to move,
A rockin' to the left - a rockin' to the right,

A rompin' and stompin' all day and all night
And I'm fractured - fractured,
That music fractures me.

Now when they holler that go - go - go
You can't be fast and you can't be slow
Pick up your feet and follow on through

A doin' whatever you wanta do
Your fractured - fractured
Hey that music fractures me.

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Hugo Winterhalter

Hugo Winterhalter is pop music's big stick-up man . . . When Winterhalter waves his stick on the upbeat, Perry Como, Eddie Fisher and Dinah Shore give out with their hottest hits. It is Hugo's baton and direction that provide the lush-sweet background music for RCA's wax wonders.

Your HIT PARADER reporter found Hugo Winterhalter in his RCA Victor office the other day, plunging headlong into a stack of new arrangements. His attention was fixed hard on the latest Winterhalter effort, a disk waxed jointly with Henri Rene, titled "Velvet Glove" with "Elaine" on flip. Hugo held it out to me.

"More and more the listening public is demanding big and lush instrumental," he told me.

"What do you think started the heavy trend toward adding so-called long-hair style to pop arrangements?" I asked.

He smiled thoughtfully. "I think that our recording of Leroy Anderson's 'Blue Tango' kicked it off."

"I'd call that a touchdown, Hugo; it sold over a million."

"But getting back to my way of arranging, instead of attempting to achieve a semi-classical or symphonic effect, we blend the artist's voice into the string instruments and get depth into sounds by actually using fewer microphones. I feel that by carrying from 14 to 24 violins in my orchestra I get the maximum performance out of a singer's voice. I also stay away from solo instruments so that the voice keeps the only solo on the record."

"Where did you get your start, Hugo?"

"When I was in high school in Wilkes-Barre, Pa., a few of my friends and myself formed a dance band. I'll never forget our first engagement in a local hall. We were playing a date during a driving blizzard to a huge crowd of nine people. The take was, of course, so bad that the manager of the place couldn't afford to give us our percentage. But it just so happened that he also ran several ice cream parlors in town. That night each of us took home two gallons of strawberry ice cream as pay for our work."

"I understand that your mother has had a lot to do with your success, Hugo."

"Yes, she has done everything under the sun for me. In fact, when I was arranging for Tommy Dorsey, Mom kept a watchful eye on all the dee-jays in Wilkes-Barre. If they didn't play a fair share of Winterhalter-arranged Dorsey disks, she'd call up the station and tell them so in no uncertain terms."

Just how well the Winterhalter baton has fared in today's musicdom was attested to during an Eddie Fisher performance at New York's Paramount theater. After his last number, Eddie added a post script to the show that left a mighty big lump in the throat of someone standing in the wings. That someone was Hugo Winterhalter. Said Eddie of his musical godfather, "If I had to nominate the one man who has helped me most in recent years, it would certainly be Hugo Winterhalter."

After a tribute like that, nothing more can be added to this bit on the man behind the stars, Hugo Winterhalter . . . pop music's big stick-up man.

AFFAIR WITH A STRANGER (Kiss And Run)

SAM COSLOW

I thought I could be in command of love
For I've been offered ev'ry brand of love
Some brought real bliss, some brought anxiety,
But yours my friend, was quite a new variety.

Kiss and run that was the game you played,
Kiss and run, another escapade,
Another heart that craved affection,
Another souvenir to add to your collection.

I call you kiss and run?
You knew how hard I'd fall was it fun
And did you have a ball?
Somewhere there's love I know
For ev'ryone under the sun,
But you'll wind up with none
If you kiss and run.

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IF LOVE IS GOOD TO ME

REDD EVANS FRED SPIELMAN

Spring will come, and grass will grow,
The brooks will hum with melted snow,
If love is good to me
Clouds will cry, and rain will fall,
The earth will sigh and drink it all
If love is good to me
There always will be skies of blue
above me.

Just as long as Mother Nature makes
you love me.

Leaves will fall from winter's chill,
And I'll recall the summer thrill
That once you gave to me.
These wond'rous things each year,
Depend on you, my dear,
This all could be if love is good to me.

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I'M-A LOVE YOU

DICK MANNING AL HOFFMAN

I'm-a love you, I'm-a love you,
I'm-a crazy f'-you, f'-you f'-you f'-you
alone;

I'm-a love you, I'm-a love you
I'm-a wanna f'-you, f'-you, f'-you, to be
my own.

Now, ev'rytime you tell-a me I'm your
darling,

I'm-a hear the angel music a start;
And ev'rytime you kiss-a me, oh, my
darling,

"Tsing-a, tsing-a, tsing-a," goes-a my
heart!

I'm-a love-you, I'm-a love you,
Marry me an' we gonna honeymoon in
Napoli,

I'm-a love you, I'm-a love you,
And the rest-a my life we gonna live
happily!

La-ree-ya la, la, la-ree-ya la,
Bella mia, when I see ya,
I'm-a kiss-a my heart-a goodbye,
La-ree-ya la, la, la-ree-ya la,
Bella mia, when I see ya,
Then I know the reason f'-why.
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ROSA MARIE

(Columbia Record by Mitch Miller - Jerry Vale)

WILLIAM ENGVIK MICHAEL HARDEN

Who's the girl who holds my hand
And lifts me to the sky.
Makes me think I swallowed fifty
million butterflies.
Makes me want to ring the bell
And try to win the prize.

Yes siree, yes siree, a sight you got to
see.

Rosa Marie, Rosa Marie, Rosa Marie,
When she's near me something's gotta
give.

Something's gotta give.
Something's gotta give when she hits,
She hits me where I live
Rosa Marie she's thrilling and willing,
She's sweet, and all of that.

A beauty a cutie, a girl to whistle at.
She's gracious, flirtatious,
And you can bet your hat,
Compared with her a three dimension
movie's pretty flat.

Yes siree, yes siree a sight you gotta
see

Rosa Marie, Rosa Marie, Rosa Marie,
La la la la la la la la la la Rosa Marie
La la la la la la la la la la Rosa Marie
La la la la la la la la la la Rosa Marie

When she's near me something's gotta
give.

When she hits, she hits me where I
live!

Rosa Marie hey!

Who's the girl whose kisses
Start me kickin' up my heels.
All at once, inside of me,
I'm full of little wheels.

Ev'rything's exactly like a roller coaster
feels.

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PAT-A-CAKE

BILL HALEY

Pat-a cake pat-a-cake bakers man,
Bake me a cake just as fast as you can,
Roll it and pat it, and mark it with B,
Put it in the oven for my baby and me,
And I'm gone patten' and a bakin',
I'm gone shakin' and a quakin'
I'm gone rockin' and rollin'
I'm gone rompin' and a stompin'
I'm gone - gone - gone - gone - gone -
gone - gone.

Pat-a-cake pat-a-cake drummer man
Knock me a beat just as fast as you
can

Romp it and stomp it and rock with glee
Play it like crazy for my baby and me
And I'm gone rockin' and rollin'
I'm gone rompin' and a stompin'
I'm gone - gone - gone - gone - gone -
gone - gone.

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GAMBLER'S GUITAR

JIM LOWE

Tell of the hearts that this vagabond
has broken.
Tell of the fun I've had
Tell of the lovin' and the laughin'
And the jokin' back when I was glad
Back when I was glad.

Tell of the days when the river boat
was churnin'

Oh, what a gambler's spree
Tell of the haughty way old lady luck
Was spurnin' ev'ryone but me
Ev'ryone but me

Speak of the time when I took my
biggest gamble
The game where hearts are high
Speak of the funny way my luck began
to ramble
When she caught my eye
When she caught my eye

Tell all the folks that this life's a
game of poker

A fool and gold must part
But in this hectic world
The biggest fool's the joker
Who gambles with his heart
Who gambles with his heart.

Copyright 1953 by Frederick Music Co.

THE ANGEL PASSED BY

(Columbia Record by The DeJohn Sisters)

BOB SHAEFFER DUX DeJOHN

There's an old Italian saying
That the people say while praying,
For they all place their faith in the
angels above.

When an angel passes by and you
happen to be praying,
At the time the angel's saying
"So be it, amen."

I prayed that someone, a certain some-
one

Would love me and then
The angel passed by and said "amen."
I vowed that someone, a certain some-
one,

Would kiss me and then
The angel passed by and said "amen."
You can just imagine how it was
To be oh so alone and despairing,
No, never caring if I lived or died.
Now I'm so glad that I tried.
And found my someone, that certain
someone

Who prayed with me when the angel
passed by
And said "amen."

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MORE THAN I

BOB MARCUS

Nobody loves you, more than I
Nobody needs you, more than I
You make my life worth living, with
your caress;

My ev'ry day's Thanksgiving,
Filled with love and happiness,
If someone loves you more than I
I'll cross my heart and hope to die
Some may have fortune or fame,
But dear whatever their claim,
They'll never have more than I.

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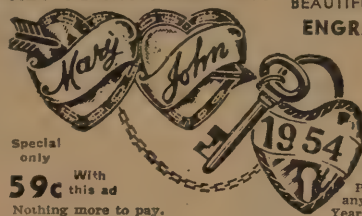
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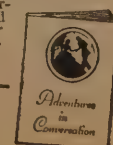
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EDDY HOWARD

Eddy Howard knows the feeling of the forgotten man because he is one of the thousands of vocalists and songwriters who went through a great part of his life unrecognized and overlooked.

Howard was an unknown vocalist with a West Coast orchestra in 1939. In his spare time he wrote songs that didn't sell. Until he persuaded his orchestra leader to record, "My Last Goodbye," one of the songs he had written, nobody had really heard of Eddy Howard. "My Last Goodbye" soon made Howard a favorite in the musical hit parade — but only for a moment.

In 1946 Eddy was scheduled to cut four sides for Majestic Records. A dispute arose in the recording studio as to what song should go on the fourth side. Eddy wanted that song to be "To Each His Own." He said that when he had played it on tours across the country, people had stopped dancing to crowd around the bandstand to listen. The recording director said that the tune was too sweet, but Eddy still recorded it. In a short time over 2,000,000 records were sold, and Eddy Howard, the forgotten man of music, was remembered for the second time.

As a result, Eddy Howard's name led polls of "most promising male band vocalists." He placed first in the Billboard's sweet band category, and "To

Each His Own" was tops in both sales and in number of times played on the air or in juke boxes.

Eddy Howard was born in Woodland, California. His father was a doctor who saw nothing but a medical career for his son. Eddy went to San Jose State and Stanford to begin his study of medicine; but after becoming interested in music and being encouraged to audition for radio, he left Stanford in pursuit of a musical future.

Eddy hitch-hiked to San Francisco on a truck loaded with hogs. After being hired as a show vocalist over KFRC, he phoned his parents in Woodland and told them that he was forgetting medicine for good. Then he took a job which paid only five dollars a week just because he wanted the experience of working with one of the name bands of the day, Eddie Fitzpatrick. Later, he organized his own band, waited for the right moment and sprung "My Last Goodbye" on the public.

Eddy is married and has a daughter. Some of his most famous Mercury recordings are "Bella Bella Maria," "Best Years Of Our Lives," "On A Slow Boat To China," "When The Red Red Robin Comes Bob-Bob-Bobbin' Along," "I'll Be Home For Christmas," "White Christmas," "My Best To You," "To Each His Own," "A Rosewood Spinnet," "Everywhere You Go" and his most recent, "Love Every Moment You Live."

HERE COMES THAT HEARTACHE AGAIN

(Columbia Record by Tony Bennett)
 ROY ALFRED
 AL FRISCH
 When you walked out the door
 I swore I'd cry no more
 I told myself that it's all over
 But then night shadows fall and I'm
 so lonely
 Here comes that heartache again
 I wander down the street and smile at
 folks I meet
 I tell them all I've found a new love
 but then
 I know inside I love you only
 'Cause here comes that heartache again
 Time goes slowly passing by
 While my tears are falling like the rain
 Only time can heal this heart of mine
 While mem'ries of you still remain
 I try to go to sleep but when I go to
 sleep
 I dream you're near me and I'm happy
 but then
 I wake to find that I'm still lonely
 Here comes that heartache again.
 Copyright 1953 by United Music Corp.

TOYS

BOB MERRILL
 Listen here, little girls and boys,
 You can lose your only heart at love;
 So why not stick to toys?

There should be toys for girls and
 boys
 Who only play at love.
 Just paper toys for girls and boys
 Who never stay in love.
 There should be hearts that take a fall
 And bounce just like a rubber ball,
 And little dreams that tumble down
 And come up laughing like a painted
 clown
 I gave my lips, I gave my arms,
 I gave you all my heart;
 Too bad my lips, too bad my arms
 Were playthings from the start.
 Now that it's done my poor heart
 weeps;
 You played for fun, I played for keeps
 There should be toys for girls and
 boys
 Who only play at love.
 Copyright 1953 by Santly-Joy, Inc.

P.S. I LOVE YOU

JOHNNY MERCER GORDON JENKINS
 Dear, I thought I'd drop a line,
 The weather's cool, the folks are fine;
 I'm in bed each night at nine,
 P.S. I love you;
 Yesterday we had some rain,
 But all in all, I can't complain;
 Was it dusty on the train?
 P.S. I love you.
 Write to the Browns just as soon as
 you're able,
 They came around to call;
 I burned a hole in the dining room
 table,
 And let me see, I guess that's all;
 Nothing else for me to say,
 And so I'll close, but by the way,
 Ev'rybody's thinking of you
 P.S. I love you.
 Copyright 1934 by LaSalle Music Pub., Inc.

I'LL BE THERE

(Columbia Record by Merv Griffin - Percy, Faith)

WILLIAM ENGVICK PAUL CAMPBELL

I'll be there where the soft winds blow,
Blow, blow, and your love keeps light-
ing each star.

There I'll watch and wait, for deep
inside I know

You'll come and find me no matter
where you are.

I'll be there and my heart will beat,
beat, beat,

Like the waves caressing the shore,
And I'll watch and wait until that
moment sweet,

When you will hold me the way you did
before.

Hurry home, hurry home again, my
darling!

How my poor arms ache for you!
I am yours, I am yours alone, my
darling!

All day long, and all night through,
I'll be there where the soft winds blow,
Blow, blow, and your love keeps light-
ing each star.

There I'll watch and wait, for deep in-
side I know

You'll come and find me no matter
where you are.

Copyright 1953 by Folkways Music Publishers, Inc.

HOLIDAY

GENE ROLAND

Holiday I must go on a holiday

It isn't that I've stopped loving you
Haven't found someone new

I just have to get away for a holiday

Fly away to some secluded hide-a-way

Now don't you get that look in your
eyes

No more tears no more sighs

I just have to get away for a holiday

I wanna see people hear laughter

Feel the tingle right after a swim

On some starlit shore.

I wanna feel sunshine be lazy

Just waste time be crazy

Then I'll come to you once more

Holiday I must go on a holiday

Oh darling come to me tenderly

Make it easy for me

And just let me slip away for a
holiday.

Copyright 1953 by Regent Music Corp.

LET'S GO HOME

RAY EVANS JAY LEVISON SANDE WILLIAMS
"PEANUTS" HOLLAND

Let's go home, we've done the town,

Up and down, I'm sleepy, let's go home,

It's time for ev'ryone to be in bed.

Let's go home, let's pay the check,

I'm a wreck, I want to go straight home

And rest my weary overheated head.

Though I love you honey, darlin',

I confess, there always is a time for

men to rest:

Let's beat it, we need it

Tomorrow's just one hour away, so

let's go home,

Let's get a cab stop your gab,

I want my home, sweet home,

Let's hurry, get your coat and let's go

home.

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TIME

(Columbia Record by Sarah Vaughan)

B. BRYANT

Time long through the day
Hours of meaningless time
Nothing to do with the time
That goes on and on
Time, slipping away
I'm really having a time
Having a miserable time.
Here all alone.

I should be smarter than to ever
Mention your memory or your name.
But if I was smarter

I would pay no attention,
To the thing that sends a flame.

Oh, time, ticking away

All that I have is my time

So I guess it's just about time

I quit wasting my time

'Cause I see that you're not giving

Any more time to me.

Copyright 1953 by Tannen Music, Inc.

IF YOU SAID GOODBYE

(T'ho Vولو Bene)

WILLIE STEIN MICHELE GALDIERI
P. G. REDI

Say that you'll never leave me,
Say our love was meant to be
Speak to me oh so sweetly
I'm yours completely, stay here with me.

If you said goodbye

This heart of mine would cry, don't go now,

All my dreams would fly if you said goodbye.

If you said goodbye the stars would leave the sky,

I know now, ev'ry rose would sigh if you said goodbye.

But if you remain there would be no rain,

There would be no sorrow;

Tell me that you're mine

And the sun will shine with each new tomorrow.

Let the robin sing and let there be a spring, don't go now.

Keep it you and I, I would surely die

If you said goodbye.

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SOFT WARM LIPS

RUSSELL GARCIA

Ooo soft warm lips

Ooo ooo ooo velvet smooth

I can taste their wine

When they're press'd 'gainst mine,

Oh, those soft warm lips

Ooo soft warm lips

Ooo ooo ooo thrill me so

When they're close to me,

Flaming ecstasy, oh! those soft warm lips

So savagely, so tenderly, my love's afire

I'm trapped forever,

Haunted by this wild desire

Ooo soft warm lips

Ooo ooo ooo velvet smooth

In the black timeless night,

Hold me, hold me, tight to your soft warm lips.

Copyright 1953 by Sunbeam Music

AMES BROTHERS

(Continued from Page 10)

crowd, Bill Ficks, our manager, brought this fella into the dressing room. The fella is a local songwriter, and he's got a couple tunes to show us. The tunes turn out be 'Rag Mop' and 'Sentimental Me.' They each sold a million records, and we had the top waxings in the country all because we kept an old promise."

"I think I know why you've gone to such length to tell me the story, Ed," I said. "In a business full of temperamental people, the Ames Brothers stand out as four right guys who are sincere from the word go."

"We've tried to bring the same feeling into our routines and singing. Gimmick artists last only so long. When the novelty wears off, the singer dies along with it. That's why we like to stick to singing, period."

"But it takes more than a good voice to go places in today's crowded singing business, isn't that true, Ed?" I questioned.

"Yes, I can't stress too strongly that we have only started rocketing upward since we began giving our audiences a little extra something."

"And what was that, Ed?"

"After a lot of experimenting' and hard work, we finally put together what we think is a real revue. Showmanship is the answer. In addition, no one man stands out as the lead, nor do we try to let people think of us as one solid unit. During any one show, each of us has his part in the act. Brother Joe, the basso, may do a single such as 'Old Man River,' and perhaps I come out with a ballad. Gene, getting a big assist from Vic's banjo eyes, provides the comedy while we sing as a quartet. We also like to put props, such as the straw hats and canes you saw tonight, into the act to help demonstrate the words of a tune. I think it's paid off, too. When we play a town for the first time, people already know us by our first names rather than as the Ames Brothers quartet."

"Tell me Ed, what do you fellas like to do while you're not singing?"

"Well, as you probably know, the Ames Brothers represent quite a large family. There are six kids sprinkled among the four of us (see picture.) Traveling the night club circuit takes us away from our families quite a bit, and so when we aren't singing, we like to be family men."

"Have you ever thought that adding a fifth man to the act might make a team for basketball while you're not on stage," we kidded.

"All joking aside," said Eddie, "we do have a fifth brother. And although he doesn't sing with us, we did play semi-professional basketball together when we were younger."

Ed rose from the couch to join his three singing brothers as they put on their tuxes. The buzzer sounded, saying that it was once again time to sing to "You, You, You."



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I SHOULD'N'T CARE

(Columbia Record by Edith Piaf)
RICK FRENCH MICHEL EMER

I shouldn't care!
What if he tells me that we're through?
I shouldn't care! I'll get along, I
always do.

Why should I care? Why beat my head
against the wall?

I shouldn't care at all

This was supposed to be clover,

Carefree and carelessly wild.

Now, when he tells me it's over,
I fall in love like a child!

I didn't care, until the flame began to
cool;

I didn't care! but now I'm falling like a
fool!

It isn't fair! and I keep saying as I fall
I shouldn't care at all.

He's far away I mustn't care,

I mustn't care! he's far away,

But still his face is ev'rywhere!

Where can I hide?

Each night I ask the Lord above,

Where can I hide from love?

I have to work for a living

Life is no gay minuet

People who work for a living

Can't run away to forget!

So here I am, not even dreams left on
my shelf

How near I am to going mad, here by
myself!

Why did I dare? Right from the start I
swear

I knew I shouldn't care at all.

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HI DIDDLE DEE

(My My)

ROY HALL TED EDLIN SKEETS McDONALD

Hi diddle dee my my, I don't know
why

The cat had the fiddle and just how
high

The cow jumped over the moon above.

Well all I know's that I'm in love

Hi diddle dee my my,

I guess I'm swacked I can't understand
why

Fido laughed, or why the dish gave the
spoon a shove

Well all I know's that I'm in love.

Three little pigs and their house,

The big bad wolf and a singing mouse

These things to me don't mean a thing

I'm tied to your heart string,

Hi diddle dee my my, I don't know

why,

The big spider tried to catch that fly

Or why the coo coo's not a dove

Well all I know's that I'm in love.

Hi diddle dee my my, I don't know why
Little Jack Horner stuck his thumb in
the pie

Or why the kitten's lost their gloves,

Well all I know's that I'm in love

Hi diddle dee my my, I don't know why

Humpty Dumpty sit so doggone high

Or who came along gave him a shove

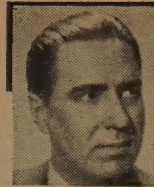
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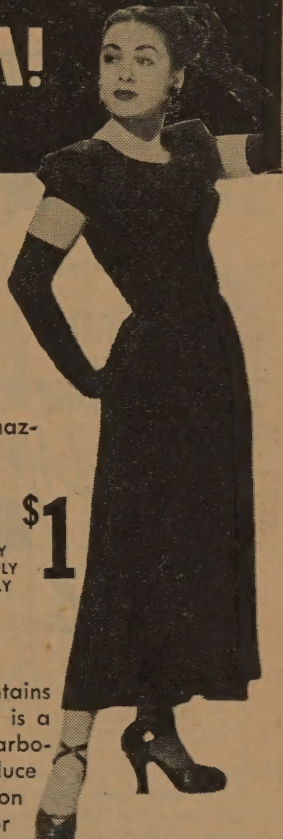
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summer and going to parties and socials because it means everyone will enjoy themselves and you won't. Don't be a wall-flower, because you have a figure like a broomstick! **Gain more weight!**

**10-DAY
SUPPLY \$1.
ONLY**

The 4-way **MORE-WATE** tablets are **unconditionally guaranteed** to put on weight ... or it doesn't cost you a penny! **MORE-WATE** is a **delicious, full strength, 4-way tablet** ... that combines not just one ... or two ... but 4 of the most amazing aids for **gaining weight** known to medical science. **MORE-WATE** is not a liquid ... not a powder. It's **delicious, pleasant-tasting tablet!** It contains **vitamin B-12** ... the **amazing red vitamin** doctors give many **underweight patients in hospitals** ... It contains **Iron** that helps correct iron deficiency, anemia and builds rich, red blood. It contains **appetite-building vitamin B-1** ... and it contains **nutritious easily assimilated malt**, the **amazing ingredient** that helps your body turn much of the food you eat into **well rounded flesh** instead of being wasted. **That's the secret of putting on weight.** Now you can help your food to **add new pounds** to your **arms, chest, hips, thighs, and legs.** Now you don't have to be **skinny** ... or afraid to be seen socially and be ashamed of your figure! **You must achieve the figure you want ... or don't pay anything.** Act now!

We don't want
SKINNY
on our team!



SENSATIONAL 10-DAY TEST!

Mail the coupon now! Test the amazing **MORE-WATE** tablet plan for 10 days at our expense. If after 10 days your friends, your mirror and your scale do not tell you that you have gained weight and look better you pay nothing!

MAIL THIS NO RISK TRIAL COUPON NOW!

MORE-WATE CO., Dept. 75

318 Market Street, Newark, N. J.

Just mail us your name and address, and \$1.00 cash, check or money order. You will receive a 10 day supply of **MORE-WATE** tablets and plan, postage prepaid.

☐ Send me 30 day supply plus an extra 10 day supply (that's a 40 day supply) for \$2.98. I understand that if I am not delighted with **MORE-WATE** tablets and plan, I can return the 30 day supply in 10 days for full purchase price refund, and keep the 10 day supply without charge.

NAME.....ADDRESS.....

CITY.....STATE.....

SENT ON APPROVAL—MAKE AMAZING 10-DAY TEST

STOP PAYING 89¢ EACH FOR SMASH HIT RECORDS!

NEW "Closer Grooved" 78 R.P.M. RECORDS & 45's

THIS WEEK'S 18 Song Parade HITS!

ON BREAK-RESISTANT VINYLITE FILLED RECORDS.

FOR 17¢ EACH!

COMPLETE SET OF **18** FOR \$2.98

Now! 6 Complete Hits on 1 Standard Speed Record

Your Choice For \$2.98—18 Popular Hit Songs or 18 Hill Billy Hits, or 18 Christmas Numbers



JACK RUSSELL
(of the Sid Caesar - Imogene Coca "Your Show of Shows" on T.V.) brings you Record Hit Songs on Break-resistant 78 R.P.M. records. Only 17¢ each song.



JEFF CLARK
formerly of the Lucky Strike Hit Parade brings you for 17¢ each the Song Parade Hits.



New Improved Record
(Closer Grooved)

Old Style Record
(Grooved Too Far Apart)

NOTE THE OLD STYLE RECORD has only one song on each side. The New Improved record has closer grooves with three complete songs on each side. The closer grooved record puts over 10,000 inches of grooves on each side. You get 3 complete hits on each side.



☐ 18 CHRISTMAS SONGS ONLY \$2.98

- | | |
|------------------------------|-----------------------------------|
| 1. SLEIGH RIDE | 11. 'TAS WAS THE NITE BEFORE XMAS |
| 2. JINGLE BELLS | 12. LET IT SNOW |
| 3. WHITE CHRISTMAS | 13. SANTA CLAUS IS COMING |
| 4. I'LL BE HOME FOR XMAS | 14. FROSTY THE SNOW MAN |
| 5. SILENT NIGHT | 15. YOU'RE ALL I WANT FOR XMAS |
| 6. ADESTE FIDELIS | 16. SILVER BELLS |
| 7. WINTER WONDERLAND | 17. RUDOLPH THE RED NOSED |
| 8. HAPPY HOLIDAY | 18. CHRISTMAS ISLAND |
| 9. ALL I WANT FOR XMAS | |
| 10. I SAW MAMA KISSING SANTA | |

STARRING JACK RUSSELL (of the Sid Caesar - Imogene Coca "Your Show of Shows") and DEAN MARTIN of the Dean Martin - Jerry Lewis T.V. Show and Movies Fame and JEFF CLARK formerly of the LUCKY STRIKE HIT PARADE

ARLENE JAMES of NBC-TV and ED SULLIVAN'S TOAST OF THE TOWN

AMAZING NEW RECORDING PROCESS puts Grooves closer together. You get 10,000 inches of grooves on 1 ten inch record! You get 3 Song Parade Hits on each side—Recorded by the famous Jeff Clark formerly of the Lucky Strike Hit Parade and Jack Russell of "Your Show of Shows" and others—3 complete newest Song Parade Hits on each side! You save \$13.04. You pay only 17¢ a song. Only \$2.98 for all 18! You hear 3 songs without having to change the record.

YOU GET THE TOP RECORD HIT SONGS IN THE COUNTRY. Songs voted most popular all over the nation this week and you don't get just one hit on one side of a record and an unknown song on the other — you get 3 complete hits on EACH side. You get 6 complete Hits on each 10 inch record. You don't pay 89¢ for each hit — or \$16.02 for 18 Hits — You pay only 17¢ a song — only \$2.98 for all 18 hits — You save over \$13.00. You can have 78 RPM or 45 RPM records.

HILL BILLY OFFER

You get 18 Hill Billy songs that are sweeping the country and grooved three on each side of standard 10 inch records. Play on all standard record players or phonographs. Rush your order now for all 18 for a saving of \$13.04. Get all 18 of the LATEST most Popular Hill Billy Songs! All 18 Hill Billy Hits for only \$2.98. Rush Your order Now! players. Recorded by Hap Williams and others.

18 CHRISTMAS SONGS

A GIFT FOR THE ENTIRE FAMILY!

YOU GET THE TOP 18 CHRISTMAS SONGS IN THE COUNTRY. Songs voted most popular all over the nation this week and you don't get just one hit on one side of a record and an unknown song on the other — you get 3 complete Christmas Song hits on EACH side. You get 6 complete Christmas Song Hits on each 10 inch record. You don't pay 89¢ for each hit — or \$16.02 for 18 Hits — You pay only 17¢ a song — only \$2.98 for all 18 Christmas Songs — You save over \$13.00.

All Brand - New Up to the Minute Smash Hits!

☐ YOU GET 18 SONG PARADE SMASH HITS FOR ONLY \$2.98 By Dean Martin and Others

- | | |
|-------------------------|-------------------------------|
| 1. NO OTHER LOVE | 10. POOR PIGGY BANK |
| 2. VAYA CON DIOS | 11. BUTTERFLIES |
| 3. CRYING IN THE CHAPEL | 12. SONG FROM MOULIN ROUGE |
| 4. WITH THESE HANDS | 13. PRETEND |
| 5. GOD BLESS US ALL | 14. DRAGNET |
| 6. EBBTIDE | 15. OH! MARIE |
| 7. P.S. I LOVE YOU | 16. WALKING MY BABY BACK HOME |
| 8. YOU, YOU, YOU | 17. OH! |
| 9. I BELIEVE | 18. C'EST SI BON |



☐ You Get 18 Hill Billy Smash Hits for Only \$2.98

- | | |
|----------------------------------|-----------------------------|
| 1. HEY! JOE | 10. WILD, WILD YOUNG MAN |
| 2. GAMBLER'S GUITAR | 11. CRYING IN THE CHAPEL |
| 3. FREE HOME DEMONSTRATION | 12. DANNY BOY |
| 4. I CAN'T WAIT | 13. MERCY, MR. PERCY |
| 5. IT'S BEEN SO LONG | 14. THE CLOCK |
| 6. IS ZAT YOU, MYRTLE | 15. TENNESSEE WIG WALK |
| 7. KNOTHOLE | 16. TRADEMARK |
| 8. A DEAR JOHN LETTER | 17. I WON'T BE HOME NO MORE |
| 9. HOW'S THE WORLD TREATING YOU? | 18. EL RANCHO DEL RIO |

DEAN MARTIN

of the Dean Martin - Jerry Lewis team brings you the Song Parade Hits for only 17¢ each song.



ARLENE JAMES
appeared on Ed Sullivan's Toast of the Town, on NBC-TV shows with John Conte.

MAIL NO RISK COUPON TODAY!

SONG PARADE CO., Dept. 121
318 Market St., Newark, New Jersey

- ☐ Rush the 18 Top Smash Hit Songs starring Jack Russell, Dean Martin, Jeff Clark and Arlene James and a supporting cast on 3 break-resistant vinyl records. I enclose \$2.98, send postage pre-paid. (I save 90¢ by sending full \$2.98 payment with my order.) I may keep any six songs and return only 12 for refund if not satisfied. ☐ Send 78 R.P.M. speed. ☐ Send 45 R.P.M. speed.
- ☐ RUSH the 18 HILL BILLY RECORDS. I enclose \$2.98. Send postage prepaid.
☐ 78 RPM ☐ 45 RPM
- ☐ RUSH the 18 CHRISTMAS SONGS. I enclose \$2.98. Send postage prepaid.
☐ 78 RPM ☐ 45 RPM
- ☐ RUSH all 3 Sets listed above. I enclose \$8.00 for all 3 sets.
☐ 78 RPM ☐ 45 RPM

Name.....
Address.....
City.....Zone.....State.....

MONEY BACK GUARANTEE

If you don't think you get a bargain, if you don't think you save money, if for any reason you are not 100% satisfied, return the records for your money back, or keep any 6 Free!

"WHAT A PITY more people don't know about this wonderful, EASY WAY TO LEARN MUSIC!"



Over 900,000 Have Discovered It Already—But There Are Millions More to Whom It Can Bring a Lifetime of Joy! **FREE BOOK** Tells About It

SO MANY people needlessly deprive themselves — all their lives — of the pleasures of playing! They miss out on the good times, the increased popularity, the wonderful feeling of accomplishment that comes with the ability to play!

And why? Simply because they imagine that learning to play requires some mysterious "special talent" and long hours of practicing scales and exercises. But that's not true any more — and it's a pity more people don't realize it.

Even If You Don't Know A Single Note NOW

You can sit right down at the piano (or any other musical instrument) and actually play a piece of real music in your very first week. Your skill will improve steadily and rapidly. And soon you'll find yourself playing all your favorite pieces—easily, confidently, and properly — by note.

The famous U. S. School of Music method (which 900,000 people in all parts of the world have taken up) makes learning music an exciting hobby. No boring exercises and scales. You learn by playing pieces, delightful pieces. And you do it right in the privacy of your own home—in the spare time of your own choosing—and for only a few cents per lesson, which includes all sheet music!

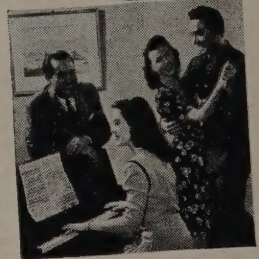
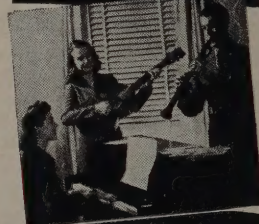
Which Is YOUR Favorite Instrument?

Do you love the piano, guitar, accordion, or violin? Regardless of which is your favorite instrument, you'll soon find yourself playing it so well that your friends will be amazed. You will be invited out everywhere, be the "key person" at every party.

Many of our 900,000 students didn't know a single note when they started; others had "given up" their music years ago and were eager to get back to it. Today they are enjoying the happiness which only music can give—to themselves and to others.

Now you can give yourself and others that happiness too. Let us tell you all about it. Let us send you the **FREE BOOK** and **FREE LESSON-SAMPLE** which you will read about below. The coupon will bring them both to you — without obligation, and without being worried about any salesman calling upon you.

WHY MISS OUT ON ALL THE FUN!



THOUSANDS NOW PLAY Who Never Thought They Could

Didn't Know A Note—Now Plays For Dances

"I DIDN'T KNOW ONE NOTE OF MUSIC! Three months later I started to play for dances. I have been invited to many parties and made people very happy with my music." — Miss Rosie Montemurro, Vancouver, B. C., Canada.



"Never Dreamed I Would Ever Play"

"I never dreamed I would ever play. I didn't know one note from the other. Today I can play six delightful pieces after only two months." — Mrs. Dallas B. Kerk, Lodgepole, Nebr.



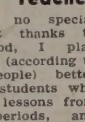
Amazes Her Friends

"I bet some friends that I could learn to play the piano quickly. They didn't believe me — because I am slow learning. Imagine their surprise last night when I played for them. One said, 'Why, Louise, it sounds like you've been playing for years!'" — Louise Gomez, Oakland, Cal.



Learns Faster Without Teacher

"I have no special talent — but thanks to your method, I play my guitar (according to impartial people) better than many students who have taken lessons from teachers for longer periods, and naturally at a higher cost." — Myrella - Muquette, Saint - Andre, Montreal.



How Famous Orchestra Leader Got His Start

"Easy As Falling Off Log"

"It's easy as falling off a log. I have always wanted to play and now a life-long dream is being fulfilled." — Mrs. Phyllis B. Jones, Blanding, Utah.



"I got my start in music with a U. S. School Course. How easy it is to learn to read notes and play an instrument this 'teach yourself' way! In fact, this school did so much for me that I've enrolled my two daughters." — Lawrence Welk, famous orchestra leader.

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Check in the coupon which is your favorite instrument and we will mail to you our Free Book—and also a Free Lesson-Sample showing how interesting and simple our method really is. Then you will realize why it has been so successful for the last 55 years — and why 900,000 people have turned to it as the means of making their dream of playing their favorite instrument come true!

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☐ I do ☐ I do not—have instrument now.

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